

Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property from a Private New York Collection

101

Attributed to Matteo Rosselli

Portrait of a young man, bust length

Estimate:8,000 - 12,000 GBP

⚡ VAT reduced rate

DESCRIPTION

Property from a Private New York Collection

Attributed to Matteo Rosselli
(Florence 1578 - 1650)
Portrait of a young man, bust length

Black and red chalk;
bears numbering in brown ink, upper right: 100
204 by 144 mm

PROVENANCE

With Emmanuel Moatti, London,
where acquired by the present owner

CATALOGUE NOTE

This confidently handled, and finely preserved drawing is highly reminiscent of the head studies of the Florentine born artist, Matteo Rosselli. Together with Cristofano Allori (1577-1621), Jacopo da Empoli (1551-1640) and Lodovico Cigoli (1559-1613), Rosselli was one of the late sixteenth-century Florentine artists who rejected the elaborate excesses and artifice of late mannerism and moved towards a more natural style which became a hallmark of the Florentine baroque. The present work, executed in a distinctive combination of black and red chalk, can be compared on stylistic grounds to a small group of drawings by Rosselli in the Musée du Louvre, similarly depicting the distinctive facial features of those figures he so evidently studied from life.¹

¹Paris, Musée du Louvre, inv. nos. 1537-1542

CONDITION REPORT

Hinged in two places at the top.

Some slight discoloration around the edges from a previous mount. The paper is slightly undulated along the right edge. Slight soiling especially towards the left margin. A slight reddish small stain lower left.

Overall media strong and well preserved.

Sold mounted and in a carved and gilded wooden frame.

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102

Attributed to Adriaen de Vries

A reclining female nude, seen from behind

Estimate: 15,000 - 20,000 GBP

† Standard VAT applies to hammer price and buyer's premium

DESCRIPTION

Attributed to Adriaen de Vries
(The Hague 1556 - 1626 Prague)
A reclining female nude, seen from behind

Pen and black ink and brown wash over traces of black chalk;
bears partially illegible inscription in brown ink, lower left:
..Fran..Bologna...., and pencil attributions on the reverse:
Primatice and *GIOVANNI DI BOLOGNA*
159 by 222 mm

PROVENANCE

John Barnard (d.1784), London (L.1419 and L.1420);
Thomas Banks (1735-1805), London (L.2423);
bears unidentified collector's mark (initials *DP* in monogram,
L.3520)

CATALOGUE NOTE

This intriguing drawing of a reclining female nude seen from behind, a violin by her leg, clearly relates in some way to a sculpted work, possibly made as part of an architectural project, or even a structure such as a fountain.

The form of the body is distinctly Mannerist, and the drawing technique is highly individual, combining firm outlines in pen and ink with carefully modulated shading built up through a series of delicate parallel strokes of wash, applied with the point of the brush. An early observer clearly saw the drawing as a product of the School of Fontainebleau, inscribing it with an attribution to 'Franc^o Bologna', (i.e. Primaticcio), but the closest parallels in terms of technique and handling actually seem to be found in the rare drawings of the great Prague School sculptor, Adriaen de Vries. In a drawing such as De Vries's *Hercules Resting on a Club*, in Chicago, the pen outlines are very similar to those in the present drawing, and the approach to shading through hatching, though there in chalk rather than wash, is also very comparable.¹ Also relevant in this context is the splendid drawing, in Prague, of *Hercules pomarius*, where the outlines are again similarly handled, and the form is shaped through hatched and striated strokes of the pen, and of brush and white heightening.

Given that there are perhaps only a dozen surviving drawings by De Vries, which vary significantly in date and handling², the absence of any totally comparable works by the artist should come as no surprise, but all the same, both the spirit and the technique seen here, as well as the type of sculptural work depicted, do suggest that an attribution to De Vries should be seriously considered.

¹The Art Institute of Chicago, inv. 1922.3894; F. Scholten *et al.*, *Adriaen de Vries 1556-1626, Imperial sculptor*; exh. cat., Amsterdam, Rijksmuseum, Stockholm, Nationalmuseum, and Los Angeles, J. Paul Getty Museum, 1999-2000, pp. 264-5, cat. 53

²T. DaCosta Kaufmann, 'The drawings of Adriaen de Vries and their place in the history of sculptors' drawings,' in *Adriaen de Vries*, exh. cat., *op. cit.*, pp. 84-89

CONDITION REPORT

Laid down on the John Barnard Collection mount. Lightly foxed and stained throughout, but overall condition reasonably good.

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103

Peter de Witte, called Candid

Christ Presented to the People

Estimate: 12,000 - 18,000 GBP

DESCRIPTION

Peter de Witte, called Peter Candid
(Bruges 1548 - 1628 Munich)
Christ Presented to the People

Pen and brown ink and wash over black chalk, heightened with white; extensively pricked for transfer; shaped upper right; bears pencil numberings: 26A (lower left), 319 and 7 (both verso)
364 by 294 mm

PROVENANCE

Alfredo Viggiano (1884-1948), Venice (L.191a);
purchased by the late father of the present owner in London,
circa 1960

CATALOGUE NOTE

The function of this impressive design, carefully shaped for a specific location, remains unclear; on first impression one might assume it was made as a study for a decorative painting, but the fact that the design is carefully pricked throughout for transfer on the same scale suggests the ultimate destination of the composition might perhaps have lain in the decorative arts - perhaps a piece of silverware, or even a textile, such as a clerical vestment.

Stylistically, the drawing particularly resembles certain early works by Peter Candid, such as his 1588 study for his altarpiece depicting *The Martyrdom of Saint Ursula*, in Munich¹, but similarities in facial and figure types are also very evident in some later drawings, for example *Otto von Wittelsbach before Ferrara* (Munich, Staatliche Graphische Sammlung), a study for one of the celebrated Wittelsbach tapestries, produced between 1604 and 1611.² The intensity and freedom of handling, seen here particularly in the figures surrounding Christ and in some of the architecture (especially in the lower left corner), as well as the bold use of white heightening, are characteristics seen in all drawings by this accomplished and relatively rare draughtsman.

Peter Candid was a versatile, well-travelled and highly successful artist. Born in Bruges, at the age of ten he moved to Florence, where his tapestry-weaver father had been hired to work at the newly opened Medici tapestry workshops, the Arazzeria Medicea. Candid's teacher is unknown, but his early works include altarpieces for churches in Volterra, and the biographer Karel van Mander records that he worked with Vasari on the Sala Regia in the Vatican, and on the cupola of Florence Cathedral. By 1586, he had been invited to work at the ducal court in Munich, and the rest of his career was spent in Bavaria, where he executed fresco cycles in the Munich Residenz, at Schleissheim Palace, in the town hall at Augsburg, and elsewhere, as well as receiving notable commissions for tapestry designs.

¹Munich, Staatliche Graphische Sammlung, inv. 7795 Z;
T. Vignau-Wilberg, *In Europa zu Hause - Niederländer*

in München um 1600, exh. cat., Munich, Neue Pinakothek, 2005-6, pp. 334-5, cat. E15

²Munich, Staatliche Graphische Sammlung, inv. 136; B. Volk-Knüttel, *Peter Candid Zeichnungen*, exh. cat., Munich, Staatliche Graphische Sammlung, 1978-9, cat. 56, fig. 48

CONDITION REPORT

Shaped upper right corner has been made up with a different sheet of paper. Main sheet somewhat dirty, with a few very minor stains towards the bottom. Light wrinkles in paper, in right margin. Minor think spots towards bottom and left sides. Small backed/repaired loss, top left margin. Media a little rubbed towards lower right, but otherwise good and strong.

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104

Prague School, circa 1600

Studies of Trees

Estimate: 6,000 - 8,000 GBP

DESCRIPTION

Prague School, circa 1600

Studies of Trees

Red chalk on buff paper

254 by 373 mm

PROVENANCE

Purchased by the late father of the present owner in London,
circa 1960

CATALOGUE NOTE

This delicate yet substantial sheet of studies of trees is somewhat hard to categorise, but the rough, buff-coloured paper on which it is drawn appears to be Northern European, from the period around 1600. To narrow down further the region in which the drawing was produced, one can reasonably draw parallels in terms of the types of tree depicted and the other slight indications of landscape details with drawings by the various artists from the Netherlands who travelled to Prague at the end of the 16th century, to work at the remarkable court of the Holy Roman Emperor, Rudolf II (1552-1612).

In their feathery handling, these trees recall in particular some of those that appear in the large and dramatic drawings of rugged Bohemian landscapes made by Roelant Savery (1578-1639), such as the splendid *Landscape with Waterfall* in the Lugt Collection.¹ In his surviving landscape drawings, Savery seems only to have used red chalk in combination with black chalk and other media, but he did occasionally make figure drawings purely in red chalk², and the combination of delicacy and grandeur that we see here is consistent with the artist's Prague period drawings in all media. Although a firm attribution remains elusive, it none the less seems justified to locate the drawing in the immediate Prague orbit of Savery.

¹Paris, Fondation Custodia (Frits Lugt Collection), inv. 4783; A. van Suchtelen, *Roelant Savery's wondrous world*, exh. cat., The Hague, Mauritshuis, 2024, cat. 1

²For example *Two Beggars and a Woman's Headdress*, Rotterdam, Museum Boijmans Van Beuningen, inv. MB1791, and *A Stag*, on the verso of a characteristic pen and ink figure study in Berlin, Kupferstichkabinett, inv. KdZ 729v

CONDITION REPORT

Hinged to mount at top edge. Paper very lightly and evenly foxed and stained, but overall condition good.

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105

Francesco Primaticcio

Mercury and Bacchus

Estimate:50,000 - 70,000 GBP

⚡ VAT reduced rate

DESCRIPTION

Francesco Primaticcio
(Bologna 1504 - 1570 Paris)
Mercury and Bacchus

Black chalk, with partial black chalk framing lines to bottom and left edges;
bears attribution, verso: *Correggio* and modern pencil numberings: 906 and 35
152 by 214 mm

CATALOGUE NOTE

A previously unknown study, this refined drawing is preparatory for the first compartment of Primaticcio's vault,¹ part of the famous destroyed decoration of the *Galerie d'Ulysse*, at the château of Fontainebleau, south of Paris. Another, related drawing by Primaticcio with the same composition, very similar in size but executed in the different media of pen and ink heightened with white, is in the Rijksmuseum, Amsterdam.²

Comparing the two drawings, as one might expect given the different media the artist has used in each case, the present sheet is more subtlety modelled and finished than the version in the Rijksmuseum, and it also has a number of interesting pentimenti, most notably all along the contours of Mercury's raised right arm, on the side of his chest just below this, and on his left shoulder. Also, Mercury's left elbow is here placed further forward than in the sheet in the Rijksmuseum, in relation to the vertical line, drawn behind to the right, which defines part of the space of this section of the decoration. The execution of the Rijksmuseum drawing is, in contrast, less detailed and shows no pentimenti, and it must be that this newly discovered sheet is the *prima versione* for that composition.

Both drawings must date to the period between 1541 and 1547, when Primaticcio was working on this part of the extraordinary Fontainebleau decorations. Seeking work, Primaticcio had moved to France in 1532, at the invitation of King François I. The King had initiated a programme of spectacular redevelopments at Fontainebleau in 1528, and work on the *Galerie d'Ulysse* began in 1536-37, initially under the direction of Rosso Fiorentino. After Rosso's death in 1540, Primaticcio took over responsibility for the decorations, on which he worked until his own death three decades later. He was assisted in the execution of the frescoes by several artists, but was ultimately solely responsible for the whole scheme.

The programme for the elaborate decoration of the monumental gallery, 155 metres long and divided into fifteen compartments, may have been designed as early

as 1541-43, though the actual decoration probably only started in 1546, when Primaticcio returned from Italy. The vault was close to completion in 1550 when the work was paused for the decoration of the *Salle de Bal*, but it was resumed five years later, and finally finished in 1570.

The celebrated gallery was, however, destroyed in 1738, and our knowledge of the iconography of this extraordinary achievement depends today upon surviving preparatory studies, such as the present sheet, and on later drawings and prints recording the finished works, as well as written descriptions by awestruck visitors.

The present sheet bears an early watermark with a pot or a jug, surmounted by a flower. Though, we have not been able to find a precise match, various 'pot' watermarks of this type are often found in drawings from the School of Fontainebleau. In some cases, these marks come with associated lettering, sometimes giving the names of papermakers from Troyes, a major paper-making centre not far from Fontainebleau.³

¹For a reconstruction of the first bay see, Sylvie Beguin *et al.*, *La galerie d'Ulysse à Fontainebleau*, Paris 1985, pp. 129-132

²Amsterdam, Rijksmuseum, inv. no. RP-T-1887-A-1405

³Louis Le Clert, *Le Papier. Recherches et notes pour servir à l'histoire du Papier, principalement à Troyes et aux environs depuis le quatorzième siècle*, 2 vols, Paris 1927

CONDITION REPORT

Laid down on japan paper. The sheet has been folded vertically and horizontally. It has a number of cracks and small tears especially at the top and along the second vertical line. The drawing has traces of a large water stain top left and other stains scattered around. Some foxing and staining along the old folds.

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106

Attributed to Giovanni Antonio Bazzi, called Sodoma

Two Female Heads

Estimate: 8,000 - 12,000 GBP

† VAT reduced rate

DESCRIPTION

Attributed to Giovanni Antonio Bazzi, called Sodoma
(Vercelli 1477 - 1549 Siena)
Two Female Heads

Red chalk on grey paper;
bears old attribution in pen and brown ink, verso: *Di Tician*
257 by 185 mm

PROVENANCE

Giuseppe Vallardi (1784-1863), Milan (L.1223);
Johann Georg, Prince of Saxony (1869-1938), Dresden (L.1162c
with numbering 1060, and L.4483 with numbering 5118 and
attribution to Tintoretto, on the backing sheet);
sale, Zurich, Koller, 1 October 2021, lot 3407 (as Italian, circa
1600)

CONDITION REPORT

Hinged at the top in two places. Tree small brown stains
on the left edge, at the top, to the right of the head of
the main figure and lower right.

A tiny tears at the top margin. Slight rubbing of the
chalk but overall media strong

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107

Circle of Pieter van Edingen, called van Aelst

The Massacre of the Innocents, after Giulio Romano

Estimate: 10,000 - 15,000 GBP

† VAT reduced rate

DESCRIPTION

Circle of Pieter van Edingen, called van Aelst
The Massacre of the Innocents, after Giulio Romano

Pen and black ink and brown wash, heightened with white, on
three sheets of brown prepared paper, mounted together
a) 266 by 174 mm; b) 265 by 133 mm; c) 265 by 163 mm

PROVENANCE

Marquis Jean de Bailleul (b. circa 1855), Paris (L.335, on all
three sheets)

CONDITION REPORT

All three sheets laid down separately. Some minor
abrasions throughout. Repaired tears, a) top left corner,
lower right edge; b) lower left corner. Repaired losses, c)
top right, and in two places on left edge. Media
otherwise reasonably well preserved, and images strong.
Sold in an elaborate carved and gilded baroque frame.

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108

Maerten de Vos

A General, possibly Alexander the Great, Presented with Treasure

Estimate: 15,000 - 20,000 GBP

† VAT reduced rate

DESCRIPTION

Maerten de Vos
(Antwerp 1532 - 1603)
*A General, possibly Alexander the Great, Presented with
Treasure*

Pen and brown ink and wash, heightened with white, within
brown ink framing lines, on two joined sheets of paper;
bears numbering 10 and attribution: *M: de Vos* on early backing
strip
310 by 458 mm

PROVENANCE

August Christian Hauck, Rotterdam (1742-1801),
thence by descent to the present owner

CATALOGUE NOTE

This grand and impressive drawing could well have been made as a design for a tapestry. The central figure, who has been identified as Alexander the Great, stands imposingly, with female figures and children kneeling before him, apparently presenting him with lavish treasures. In the background is an impressive ancient city, parts of it seemingly still under construction.

In terms of a more precise identification of the subject, although Alexander the Great certainly did receive much treasure during the course of his campaigns, it has not been possible to identify a particular episode that obviously corresponds with what De Vos has depicted here. An alternative is that this is actually some kind of Biblical subject, and Paul Taylor of the Warburg Institute has kindly informed us that if that is the case, he thinks the leading possibilities are *The Israelites bringing their sacred vessels for the building of the Temple* (1 Chronicles 29), or perhaps *Cyrus returning the vessels taken from the First Temple in order to build the Second Temple* (Ezra 1). Dr. Taylor does, however, point out that in neither of these stories are those giving the treasure specifically women and children, nor are the recipients military rulers. So perhaps the original suggestion of Alexander the Great remains the most likely solution.

De Vos spent some eight years in Italy, and may even have travelled there, in 1550, in the company of Pieter Brueghel the Elder. After his return to Antwerp, he was one of the most successful artists working in the city, receiving constant commissions for paintings, and for designs for prints and the decorative arts.

The drawing comes from the collection formed by the Rotterdam artist August Christian Hauck (1742-1801), and has remained until now in the possession of his descendants.

CONDITION REPORT

The original sheets laid down on an early backing sheet, which is in turn attached around the edges to a Japan paper mounting strip. Two small holes towards the lower right corner have been additionally backed with paper patches, which would seem to have been fixed to the back of the original sheet before it was laid down. Overall condition of pen and ink is reasonably good, except in a band at the left edge of the sheet, where there are signs of some water damage and rubbing. Some surface dirt and a few small spots elsewhere on the sheet, and a little oxidation of the white heightening in a few places. But drawing still reads well.

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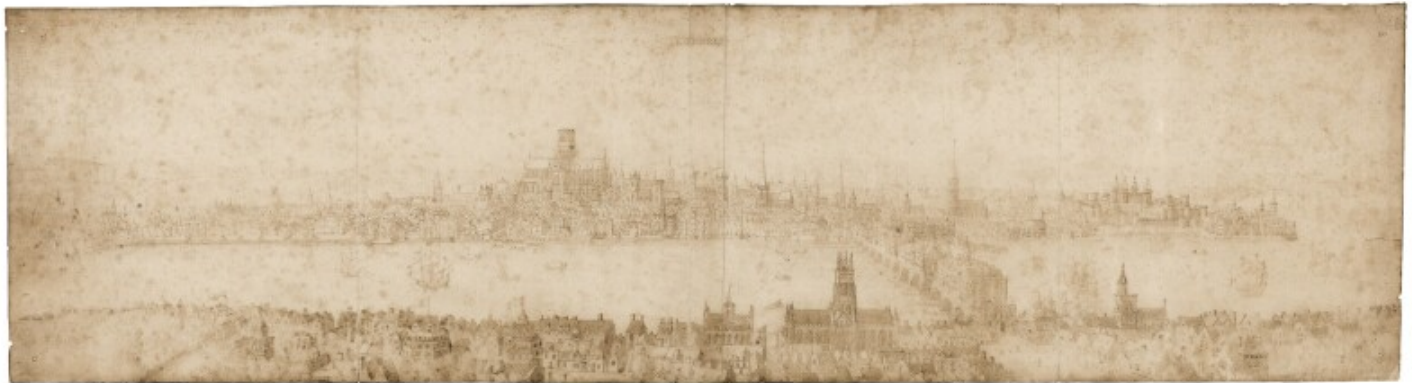
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109

Follower of Matthäus Merian the Elder

Panoramic View of London seen from the South Bank of the Thames

Estimate: 7,000 - 9,000 GBP

† VAT reduced rate

DESCRIPTION

Follower of Matthäus Merian the Elder
Panoramic View of London seen from the South Bank of the Thames

Pen and brown ink within brown ink framing lines, on two joined sheets of paper;

inscribed in brown ink, upper centre: *LONDRES*

183 by 674 mm

PROVENANCE

Sale, London, Sotheby's, 8 July 2009, lot 120

CATALOGUE NOTE

This view is taken from Merian's engraving of 1638, published in the *Neue Archontologia Cosmica*, a collection of descriptions of cities and countries across the world with accompanying maps and views. As was common with many topographical artists, Merian had never visited London but derived his view from that published by Claes Jansz. Visscher *circa* 1620. Merian's print was widely circulated and copied by many.¹

¹See M. Warner, *The Image of London, Views by Travellers and Emigrés 1550-1920*, exh. cat., London, Barbican Art Gallery, 1987, p. 104, cat. 8

CONDITION REPORT

Window mounted. Small pin holes in all four corners. Sheet has been folded vertically into four at some point, and light vertical creases from this remain, towards right and left sides, with some cracking of paper along those folds. Repaired tears, right edge and towards lower left, and other small losses at edges. Paper somewhat discoloured, with light foxing throughout. Some apparent water damage, with resultant blurring of lines, especially towards the left and right sides. Sold in a brown wooden frame.

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Property of a gentleman

110

John Hoskins

Portrait of a gentleman

Estimate: 5,000 - 7,000 GBP

DESCRIPTION

John Hoskins
(Wells, Somerset, circa 1590 - 1665 London)
Portrait of a gentleman

Watercolour and bodycolour on vellum, gilt-bronze frame
decorated with shell and flower motifs;
signed with the artist's monogram and dated, verso: *IH / 1648*
71 mm diameter

PROVENANCE

British private collection since at least the early 20th century,
by descent to the present owner

CATALOGUE NOTE

This previously unrecorded portrait is an exciting addition to the *oeuvre* of John Hoskins, an English artist who is considered to have been 'one of the greatest of the 17th century'.¹ The work is dated 1648 and was therefore painted eight years after King Charles I had granted Hoskins a pension of £200 a year, on condition that he was not to work for anyone else without his permission.

While the work's strong sense of realism shows the influence of Sir Anthony Van Dyck, who lived in London from 1632 until his death in 1641, its circular format and blue background harks back to the work of earlier miniature painters such as Nicholas Hillard and Isaac Oliver.

¹ L. Schidlof, *La Miniature en Europe*, Graz 1964, p. 376

CONDITION REPORT

The colours have remained well preserved. There are two areas of retouching, firstly just above the sitter's left shoulder, and secondly, in the sky, at 11 o'clock. There is some mould on the sitter's coat which could - in our opinion - be removed by an experienced conservator. There is an irregular shaped scratch, just visible in a raking light, within the sitter's hair.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



111

Isaac Oliver

The Virgin and Child Enthroned

Estimate: 40,000 - 60,000 GBP

† VAT reduced rate

DESCRIPTION

Isaac Oliver
(Rouen c.1558/65 - 1617 London)
The Virgin and Child Enthroned

Pen and black ink, with blue and grey wash, heightened with white, over a black chalk underdrawing, within brown ink framing lines, on blue paper.
173 by 131 mm

PROVENANCE

General James Dormer (1679-1741), Rousham House, Rousham by c.1720,
thence by descent to Thomas Cottrell-Dormer (1894-1990), Rousham House, Rousham,
his sale, London, Sotheby's, 24 November 1977, lot 34;
sale, London, Sotheby's, 4 July 2007, lot 10,
Herbert Kasper (1926-2020), New York,
his sale, New York, Christie's, 14 October 2021, lot 8

EXHIBITION

New York, The Morgan Library & Museum, *Mannerism and Modernism: The Kasper Collection of Drawings and Photographs*, 2011, no. 43 (entry by J. Pokoik), with a detail reproduced as a frontispiece

LITERATURE

The Burlington Magazine, November 1977, p. lxiii [advertisement];
J. Finsten, *Isaac Oliver: Art at the Courts of Elizabeth I and James I*, Ph.D thesis, Harvard University 1979 [pub. New York and London 1981], Vol. I, p. 155, Vol. II, pp. 234-235, no. 194, fig. 170 (where dated c.1605-1610)

CATALOGUE NOTE

The present sheet can likely be dated to the first decade of the 17th century, following Oliver's visit to Italy in 1596, when the influence of the artistic models he would have seen and studied there was at its height. This drawing has been described by the scholar Jill Finsten as 'one of Oliver's suavest, most sophisticated *maniera* works...doubtless dating from the latter half of the first decade.'¹ It has further been suggested that Oliver might also have been inspired by certain Dutch and Flemish mannerist models – typified by an engraving by Hendrick Goltzius of *The Holy Family*, after Bartholomeus Spranger, published in 1585² - as well as the example of the artists of the 16th century French School of Fontainebleau, such as Francesco Primaticcio and Ambroise Dubois. As Finsten has noted of the present sheet, 'of a sophistication so rarefied as to verge on decadence, the Madonna and Child are represented "*all'antica*" as Venus and Amor. The classicistic apparatus may well derive from Goltzius/Spranger...but the cool eroticism and delicate, almost feminized softness of handling are unquestionably French.'³ Among stylistically comparable drawings by Oliver of the same date is a signed black chalk study of *Antiope* in the British Museum.⁴

The first recorded owner of this drawing was General James Dormer (1679-1741), a British military officer who served as ambassador to Portugal between 1725 and 1728. As he was unmarried, at his death his estates passed to his cousin, the scholar and antiquary Sir Clement Cottrell-Dormer (1686-1758). This drawing by Isaac Oliver thence passed by descent within the Cottrell-Dormer family for several generations, to the magistrate Thomas Cottrell-Dormer JP (1894-1990).

¹Finsten, *op.cit.*, Vol.II, p.235, under no.194.

²Hollstein 318; Bartsch 274.

³Finsten, *op.cit.*, Vol.I, p.155.

⁴Inv. 1869,0612.295; Edward Croft-Murray and Paul Hulton, *Catalogue of British Drawings. Volume One: XVI and XVII Centuries*, London, 1960, Vol. I, p. 22, no.

7, Vol. II, pl. 15; Finsten, *op. cit.*, Vol. II, p. 218, no. 183, fig. 158 (where dated c.1600-1610)

CONDITION REPORT

Laid down and hinged along the edges.

Small losses along the left edge in the lower section and at the bottom corner. Very slight staining to the left in the lower section and a small brown stain to the right towards the bottom corner. The media is strong and the paper has retained its blue colour.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property of the Earl of Clarendon

112

Circle of Sir Peter Lely

Portrait of a lady, circa 1670

Estimate: 8,000 - 12,000 GBP

DESCRIPTION

Property of the Earl of Clarendon

Circle of Sir Peter Lely
Portrait of a lady

Black, red and white chalk
255 by 191 mm

PROVENANCE

The Earls of Clarendon

LITERATURE

R. Gibson, *Catalogue of portraits in the collection of the Earl of Clarendon*, Privately Printed 1977, p. 122, no. 137

CATALOGUE NOTE

Although this lively portrait, which is thought to date to *circa* 1670, contains many of the characteristics that are associated with Sir Peter Lely's portrait drawings, a full attribution to him is not thought likely. We are grateful, however, to Diana Dethloff and Lindsay Stainton for suggesting that the artist responsible is highly likely to have been working in Lely's immediate circle.

Peter Lely had arrived in England from Holland in the early 1640s. He soon became the most sought-after portrait painter in the city and in June 1660, just after the Restoration, he was appointed Principal Painter to Charles II. From 1650 he had lived and worked in the Grand Piazza of Covent Garden, and as well as taking on a team of assistants to help him cope with the pressures of his practice, it is now believed that his studio also played host to a kind of unofficial 'academy', of the type that had existed on the Continent since the 16th century but had never been set up in England. As with the European counterparts, Lely's 'academy' seems to have emphasised the importance of drawing. Lely himself is thought to have mentored those who attended, as did some of his studio assistants such as John Baptist Gaspars and George Freeman, both of whom were described by the painter and historian Bainbrigg Buckeridge (1668-1733), as being connected with the 'Academy.'¹

The present drawing has a very distinguished provenance, having descended until this day within the collections of the Earls of Clarendon, themselves important patrons of Sir Peter Lely and his contemporaries.

¹ For further information on this subject please see D. Dethloff, 'Lely, Drawing, and the Training of Artists', *Court, Country, City. British Art and Architecture 1660-1735*, New Haven 2016, pp. 291-312

CONDITION REPORT

Fully laid down on a light board and stained along the top edge, as well as towards the top of the right and left edges, and along the bottom edge, possibly by water. The paper has discoloured to a brown colour and there are abrasions around the edges. A round lighter stain, pinkish in colour, at the bottom left corner. A loss and some pinpoint holes near the margin of the top edge. Sold in an old gilt wooden frame, possibly early 18th century.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



113

A Sheet from the Album de Cröy

Estimate: 15,000 - 20,000 GBP

† VAT reduced rate

DESCRIPTION

A Sheet from the Album de Cröy, 1596-98

Recto: *A View of the Village of Betekum, with a Border of Monkeys, Dogs, Birds, a Goat, with Fruit and Flowers;*

Verso: *Plans of Betekum, with a Border of Apples, Strawberries, Lilies and other Flowers*

Gouache on vellum, heightened with gold and silver;
inscribed, recto: *BETECVM* and verso: *Het dorp uan Betecum*
500 by 385 mm

PROVENANCE

Album made for Charles de Croÿ (1560-1612) from 1596 to 1598. After Charles' death the volume passed to his nephew and heir, Alexandre d'Arenberg. It then passed down through the Arenberg family until the 19th century, when it reached Ludmilla d'Arenberg, who in 1888 had married Prince Charles-Alfred de Croÿ-Dülmen. From then it passed to their son, Engelbert de Croÿ at Authal, Austria, thereafter by descent, until sale, Sotheby's, London, 19 June 2001, lot 47 (*recto* listed as sheet 10, *verso* as sheet 9); sale, New York, Sotheby's, 23 January 2008, lot 133

EXHIBITION

Leuven, Museum M, *De Arenbergs*, 2018

CATALOGUE NOTE

This grand and elaborate, double-sided gouache is a sheet from the celebrated *Album de Croÿ*, made between 1596 and 1598 for Charles de Croÿ (1560-1612), 4th Duc d'Arschot. Charles held numerous titles and lands - including the Duchy of Aarschot, the Principality of Porcien, the Earldoms of Beaumont and Seninghen and the Lordship of Avesnes, Lillers, Quiévrain, Esclaibes and Beveren - the administration of which clearly required a highly organised bureaucracy. In order to understand his properties, in 1590 the Duc ordered illustrated land surveys (*cadastres*), with coloured plans and perspective views in which the various individual properties were numbered, to correspond with lists of rents drawn up by Charles' treasurer and secretary. Between 1596 and 1598, these documents were synthesised into spectacular albums of painting on vellum, containing the images from the *cadastres*, but without the accompanying text.

No fewer than 23 volumes were painted in all, comprising a total of 2,500 views. The present sheet is from one of the first two albums produced, covering the lands in Brabant, Flanders, Artois and Picardy. Originally, this album contained 86 leaves, with 118 full-page miniatures with decorative borders. Still complete when sold at Sotheby's on 19 June 2001, the album was subsequently split up. The individual sheets continue, however, to be of extraordinary importance for the architectural history, the topography, and the social history of northern France and Belgium during the final years of the struggle against Philip II of Spain. For further information on the album and its history, see the catalogue of the aforementioned sale.

The three compartments on the *verso* are plans of different parts of the village, Betekum, that is depicted in the atmospheric view on the *recto*. The larger plan shows the village centre, with the church of St.-Laurent, the walled cemetery and the river Laak running nearby; the smaller views show a small parcel of land and a pond, both owned by the duc d'Aarschot.

CONDITION REPORT

Hinged along the border and window mounted.
The decorative border shows losses of pigments, especially on the pink and red areas, and some damages along the right edge. A small light brown stain upper center a few other very small stains and tiny foxing in that area, not very noticeable. The parchment is slightly undulated. On the verso some abrasion in the lower section. Overall the colours are strong.
Sold mounted and in a modern black and gold frame.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property from the Ehlen Collection

114

Workshop of Hans Baldung Grien

A coat of arms with a lion

Estimate: 5,000 - 7,000 GBP

† VAT reduced rate ☐ No Reserves

DESCRIPTION

Property from the Ehlen Collection

Workshop of Hans Baldung Grien

A coat of arms with a lion

Pen and brown ink and red and black chalk, cut to the edge of the design and inserted;
bears illegible inscription, in pen and brown ink, upper left, and the Baldung monogram, lower centre
270 by 270 mm

PROVENANCE

Acquired with the Baldung studio estate by Nikolaus Kremer (circa 1500-1553), Strasbourg;
from whom acquired by his brother-in-law, Sebald Böheler (1529-1595), Strasbourg;
Eugène Rodrigues (1853-1928), Paris,
his sale, Amsterdam, F. Muller, 12 July 1921, lot 37, reprod. pl. XIV (as Hans Baldung Grien, purchased, together with lot 36, by Colnaghi);
Henry Oppenheimer (1859-1932), London,
his sale, London, Christie's, 14 July 1936, lot 353 (together with the following lot, as Hans Baldung)

CATALOGUE NOTE

We are most grateful to Dr. Christof Metzger of the Albertina Museum, Vienna, for kindly informing us that this depiction of a coat of arms, and also the following lot, belong to a group of similar stained glass window designs with heraldic motifs, mostly made for Alsatian families, which were produced in the workshop of Hans Baldung, called Grien (1484/5-1545), in the first decades of the 16th century. They are all drawn in pen and brown-black ink, with some letters as colour indications (e.g. *b* for '*blau*') and red chalk lines drawn by the glazier, who marked the relevant lead bars. They are often, as here, cut out and inserted into, or glued to, a backing paper.

The Baldung monograms and the inscriptions were, it seems, added to these drawings by the Strasbourg collector Sebald Böheler (1529-1595), who acquired the estate of Hans Baldung through his brother-in-law Nikolaus Kremer (around 1500-1553).¹ Baldung was Kremer's teacher. The largest group of these drawings is today in the collection at the Veste Coburg. A further 19, originating from an English collection, were acquired by the Albertina in 1873.

Despite the fact that these drawings originate from the workshop of one of the most important German artists of the beginning of the 16th century, they have, as a group, featured rather erratically in the Baldung literature. Most publications on the artist have included only the most elaborate of these designs, and only Gabriel von Térey, writing as long ago as 1894-96, included all the drawings known at the time in his monograph on the artist.² The two drawings now offered for sale were not, however, amongst those known to Von Térey.

See also the following lot.

¹For more information on the Kremer-Böheler provenance, see *From a Mighty Fortress. Prints, Drawings, and Books in the Age of Luther 1483-1546*, exhib. cat., The Detroit Institute of Arts 1983, pp. 51-52

²Gabriel von Térey, *Die Handzeichnungen des Hans Baldung gen. Grien*, 3 vols., Strasbourg 1894–96

CONDITION REPORT

Laid down. Staining and discolouration around the edges of the sheet from previous mounting. Media remains strong and vibrant throughout.

Sold framed.

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Master Works on Paper from Five Centuries

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Property from the Ehlen Collection

115

Workshop of Hans Baldung Grien

A coat of arms with an eagle

Estimate: 5,000 - 7,000 GBP

† VAT reduced rate ☐ No Reserves

DESCRIPTION

Property from the Ehlen Collection

Workshop of Hans Baldung Grien

A coat of arms with an eagle

Pen and brown ink and red and black chalk, cut to the edge of the design and inserted;
bears inscription, in pen and brown ink, upper right: *hochfelden* and bears the Baldung monogram, lower left 260 by 279 mm

PROVENANCE

Acquired with the Baldung studio estate by Nikolaus Kremer (circa 1500-1553), Strasbourg;
from whom acquired by his brother-in-law, Sebald Büheler (1529-1595), Strasbourg;
Eugène Rodrigues (1853-1928), Paris,
his sale, Amsterdam, F. Muller, 12 July 1921, lot 36, reprod. pl. XIV (as Hans Baldung Grien, purchased, together with lot 37, by Colnaghi);
Henry Oppenheimer (1859-1932), London,
his sale, London, Christie's, 14 July 1936, lot 353 (together with the previous lot, as Hans Baldung)

CATALOGUE NOTE

See note to the previous lot.

CONDITION REPORT

Laid down. Staining and discolouration around the edges from previous mounting. Media still vibrant and strong.
Sold framed.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



116

Joos de Momper

Landscape with a Distant Town on a Hilltop

Estimate: 10,000 - 15,000 GBP

† VAT reduced rate

DESCRIPTION

Joos de Momper
(Antwerp 1564 - 1635)
Landscape with a Distant Town on a Hilltop

Pen and brown ink and wash over black chalk, within brown ink framing lines;

dated in brown ink, lower right: *den 31 Januarij 162(0?)*

224 by 389 mm

PROVENANCE

Sale, New York, Sotheby's, 25 January 2006, lot 22,
where acquired by the present owner

CATALOGUE NOTE

The precise dating indicates that this drawing very probably depicts a real location, rather than one of the imaginary views that more usually provided Momper with his subjects, but unfortunately we do not have any record of where the artist travelled at this relatively late stage in his career. His only known trip to Italy, which gave rise to most of his other known topographical drawings, took place in the 1580s.

CONDITION REPORT

Hinge mounted to a modern cream mount. Some old creases to the sheet to the left and right edges and old vertical hanging lines to the centre of the sheet, probably integral to the paper. There is a small abrasion and loss to the lower right corner and some small areas of foxing to the sky. The combination of media remains well preserved throughout with the overall image strong and legible. Sold in a decorative giltwood frame.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property from the Collection formed by Dr. Einar Perman (1893-1976), Stockholm

117

Hendrick van Cleve III

Bird's eye view of an exotic rugged river landscape

Estimate:15,000 - 20,000 GBP

⌚ VAT reduced rate

DESCRIPTION

Property from the Collection formed by Dr. Einar Perman (1893-1976), Stockholm

Hendrick van Cleve III
(Antwerp c. 1525 - 1590/91)

Bird's eye view of an exotic rugged river landscape

Pen and brown ink and blue wash over black chalk;
bears signature in brown ink, lower left: *Henrick von Cleve*
350 by 448 mm

PROVENANCE

Dr. Einar Perman (1893-1976), Stockholm,
by descent to the present owners,
sale, New York, Sotheby's, 31 January 2024, lot 115

EXHIBITION

Laren, Singer Museum, *Oude Tekeningen uit de Nederlanden. Verzameling Prof. E. Perman*, Stockholm, 1962, cat. 29

CATALOGUE NOTE

In technique and scale, this exceptional drawing is closely comparable with the magnificent bird's eye view of Rome by Van Cleve, signed with initials and dated 1585, one of three outstanding drawings by the artist in the collection of the Fondation Custodia, Paris.¹ This, however, is most certainly not a real scene: from a shoreline wooded with both deciduous trees and palms, a river winds past fields, in one of which figures tend to a sacrificial pyre, towards extravagantly rugged mountains. In the foreground a moored European ship is approached by an Ottoman-style rowing galley, while on the shore figures engage in various activities, around buildings that range from cave-dwellings to tree houses.

Van Cleve, a member of an extensive artist family from Antwerp, is thought to have trained with Frans Floris (1515/20-1570), and worked in his early career alongside his brother, Marten van Cleve the Elder (1527-1581). By 1545 he was in Rome, also travelling to Florence and Naples before returning to Antwerp, where he is recorded once more in 1557. His surviving drawings include large bird's-eye views of the Italian cities that he visited - in addition to the Rome view in the Lugt Collection, panoramas of Florence and Naples are in Rome and Munich² - as well as more fanciful images of more remote locations, such as the *View of Jerusalem* (1583), also at the Fondation Custodia, into which Van Cleve has introduced slightly incongruous foreground palm trees, very similar to those seen here.³ Lastly, there are entirely imaginary *capricci*, such as the *Coastal Landscape with an Obelisk* (1585), in the Rijksmuseum, and also the present drawing.⁴ It is possible that he made use, in some of his more exotic views, of drawings by the more widely travelled Melchior Lorch (1526-1583), which he is known to have owned.

A number of Van Cleve's drawings, of both real and imaginary views, were engraved and published in Antwerp by Philips Galle, but this particularly splendid and fanciful view was not. It is likely, though, that like the other large panoramic views mentioned above, it

dates from the last decade of the artist's career. Only relatively few drawings by the artist of this originality and ambition survive, and nothing comparable has appeared on the market in recent decades.

¹Paris, Fondation Custodia, Frits Lugt Collection, inv. 6006; K.G. Boon, *The Netherlandish and German Drawings of the XVth and XVIth Centuries of the Frits Lugt Collection*, Paris 1992, vol. 1, pp. 85-6, cat. 52

²Rome, Gabinetto Nazionale delle Stampe, inv. FN 166; Munich, Staatliche Graphische Sammlung, inv. 1034

³Paris, Fondation Custodia, Frits Lugt Collection, inv. 3655; Boon, *op. cit.*, vol. 1, pp. 84-5, cat. 51

⁴Amsterdam, Rijksmuseum, inv. RP-T-1922-6

CONDITION REPORT

Repaired thin spot, lower right corner, and two small repairs in sky. Light diagonal crease upper right. Some surface dirt and light foxing throughout. Ink and wash generally in good condition.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property from the Collection formed by Dr. Einar Perman (1893-1976), Stockholm

118

Guilliam van Nieulandt the Younger

The Ruins of the temple of Diana at Bacoli near Pozzuoli, Bay of Naples

Estimate:8,000 - 12,000 GBP

⚡ VAT reduced rate

DESCRIPTION

Property from the Collection formed by Dr. Einar Perman (1893-1976), Stockholm

Guilliam van Nieulandt the Younger
(Antwerp 1584 - 1635 Amsterdam)

The Ruins of the temple of Diana at Bacoli near Pozzuoli, Bay of Naples

Pen and brown ink and brown, grey and blue wash over traces of black chalk;
signed and dated, lower right: G.v.NIEVLANT 1621
167 by 247 mm

PROVENANCE

Dr. Einar Perman (1893-1976), Stockholm,
by descent to the present owners,
sale, New York, Sotheby's, 31 January 2024, lot 107

EXHIBITION

Laren, Singer Museum, *Oude Tekeningen uit de Nederlanden. Verzameling Prof. E. Perman*, Stockholm, 1962, cat. 82 (as Willem van Nieulandt I)

LITERATURE

P. Schatborn, *Drawn to Warmth. 17th-century Dutch artists in Italy*, exh. cat., Amsterdam, Rijksmuseum, 2001, p. 42, p. 203 note 21

CATALOGUE NOTE

In 1604, the artists' biographer Karel van Mander wrote, in his account of the activities of Paul Bril, that '...for a year he had as his pupil [in Rome] Guiliaem van Nieuwlandt, of Antwerp, 22 years of age, presently living in Amsterdam, who took on his master's manner very naturally.'¹ During his three years in Rome, 1601-1604, Nieulandt did indeed work closely with, and in the manner of, Bril, but also developed his own, personal style, combining refined and precise penwork and delicate brown and blue washes with a rather creative approach to topography. Of his relatively few surviving drawings depicting ancient Roman monuments, some are topographically correct - mostly those executed during his stay in Rome, around 1603-4 - while others, made, like this fine drawing, later in the artist's career, sometimes represent the location depicted less precisely. As Peter Schatborn has noted, this is one of just three Italian views by Van Nieulandt dating from the 1620s; another, a *View of the Colosseum from the Caelian Hill*, dated 1620, is in Leiden.²

As regards the location depicted, the drawing was previously described as a *capriccio*-like view of the Temple of Minerva Medica, Rome, relocated beside water, but we are most grateful to Charles Noble for kindly informing us that a drawing of the same view by Sebastian Vrancx, in the Devonshire Collection at Chatsworth (inv. 1100³), traditionally similarly described, was identified by M.R. Nappi as a view of The Ruins of the Temple of Diana at Bacoli near Pozzuoli, Bay of Naples. This raises the intriguing new possibility that during his Italian stay, Nieulandt may have ventured as far south as Naples.

The allocation of drawings between Van Nieulandt and his artist uncle, also Guilliam van Nieulandt (1560-1626), with whom he lodged in Rome, has sometimes been debated, but some of those signed in capitals in this manner are dated after the Elder van Nieulandt's death, and it therefore seems reasonable to conclude, as Schatborn did, that all the drawings signed in this way are by Guilliam the Younger.

¹Karel van Mander, *The Lives of the Illustrious Netherlandish and German Painters*, ed. Hessel Miedema, 6 vols., Doornspijk 1994-99 (original publication 1604), vol. 1, p. 427, fol. 292r, vol. VI, pp. 16-17

²Leiden, Prentenkabinet van de Universiteit, inv. AW 1087; Schatborn, *op. cit.*, pp. 38-42

³M. Jaffé, *The Devonshire Collection of Northern European Drawings*, Turin/London/Venice 2002, vol. 2, p. 261, cat. 1284

CONDITION REPORT

Overall in very good condition. The media remains fresh and legible. There is a small repaired tear in the bottom left corner, and another one in the top right corner.

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<https://www.sothebys.com/en/buy/auction/2025/master-works-on-paper-from-five-centuries-l25040/the-ruins-of-the-temple-of-diana-at-bacoli-near>



Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property from the Collection formed by Dr. Einar Perman (1893-1976), Stockholm

119

Pieter Stevens

Rugged river landscape with a ruined castle

Estimate: 8,000 - 12,000 GBP

† VAT reduced rate

DESCRIPTION

Property from the Collection formed by Dr. Einar Perman (1893-1976), Stockholm

Pieter Stevens
(Mechelen (?) circa 1567 - after 1624 Prague (??))
Rugged river landscape with a ruined castle

Pen and brown ink and brown and blue wash over traces of black chalk
170 by 283 mm

PROVENANCE

Heinrich Wilhelm Campe (1770-1862), Leipzig (L.1391);
Dr. Einar Perman (1893-1976), Stockholm,
by descent to the present owners,
sale, New York, Sotheby's, 31 January 2024, lot 106

EXHIBITION

Laren, Singer Museum, *Oude Tekeningen uit de Nederlanden. Verzameling Prof. E. Perman*, Stockholm, 1962, cat. 106

CATALOGUE NOTE

Though this drawing must date from Pieter Stevens' time working at the Prague court of the Holy Roman Emperor, Rudolf II, it reflects rather more the artist's earlier experiences in Rome, and the drawings that he made there. The handling is slightly more measured than in some of the artist's other drawings, and although the landscape is still extremely rugged, in the background there are numerous ruins, reminiscent of the monuments of ancient Rome. The palette too is more restrained and poetic.

Perhaps paradoxically, Stevens seems to have turned to this approach in his drawings only fairly late in his career, after around 1604, maybe as a result of Jan Brueghel the Elder's visit to Prague in that year. A very comparable drawing by Stevens is in the Fentener Van Vlissingen Collection.¹

¹*Home and Abroad. Dutch and Flemish Landscape Drawings from the John and Marine van Vlissingen Art Foundation*, exh. cat., Amsterdam, Rijksmuseum, and Paris, Fondation Custodia, 2015-16, pp. 40-41, cat. 11

CONDITION REPORT

Remains of old Japan paper mounting strip around all four edges, *verso*. Repaired tear, lower left side, and minor thin areas along left and top edges. Sheet has been folded in four. Small repairs top right and bottom left corners. One or two minor light brown spots, and a little surface dirt, but overall condition of media reasonably good and fresh.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



120

Bernardino Barbatelli, called Il Poccetti

The Martyrdom of St. Stephen

Estimate: 7,000 - 9,000 GBP

‡ VAT reduced rate

DESCRIPTION

Bernardino Barbatelli, called Il Poccetti
(Florence 1548 - 1612)
The Martyrdom of St. Stephen

Pen and brown ink and wash, over black chalk; squared in black chalk for transfer;

bears old attribution in pen and brown ink, lower right: *B. Po..tti*
197 by 294 mm

CATALOGUE NOTE

A similar, though slightly smaller, compositional drawing in the same media, probably executed for the same commission, was sold in these Rooms in 1985, with an attribution to Poccetti suggested by Philip Pouncey.¹ The artist was briefly in Rome in 1578-1580, and following his return to Florence he worked on various large-scale projects and decorative frescoes. Though not specifically connected to any known work by the artist, this drawing could date from that moment. Stylistically it shows influences of Roman Mannerism.

¹ Sale, London, Sotheby's, 20 May 1985, lot 219

CONDITION REPORT

Laid down on an old mount.

Two small losses, top right and left, and few very tiny ones center left. Very few pinpoint holes at the bottom margin, and two at the top. Slight blue staining in the area of the seated figure on the right foreground.

Sold in a modern wooden frame.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



121

Attributed to Agostino Carracci

God the Father

Estimate: 12,000 - 18,000 GBP

DESCRIPTION

Attributed to Agostino Carracci
(Bologna 1557 - 1602 Parma)
God the Father

Black chalk, heightened with white, within a drawn circle, on blue paper;
bears old attributions in brown ink, verso: *Cavaliere Lanfranchi* and *Cavaglier Lanfranchi*
318 by 275 mm

PROVENANCE

'Collection R.' (according to the 1929 de Vries catalogue);
with R.W.P. de Vries, Amsterdam, *Dessins de Maîtres Anciens et Modernes*, No.2, 1929, no. 118 (as Paolo Veronese);
with William H. Schab Gallery, New York, *Master Drawings & Prints 1500-1960*, April 1970, no. 157 (as Paolo Veronese);
Ian Woodner (1903-1990), New York, by 1971,
by whose heirs sold, London, Christie's, 2 July 1991, lot 96 (as attributed to Agostino Carracci).

EXHIBITION

New York, William H. Schab Gallery; Los Angeles County Museum; Indianapolis Museum of Art, *Woodner Collection I: A Selection of Old Master Drawings before 1700*, 1971-1972, no. 33 (as Veronese);
Birmingham (AL), Birmingham Museum of Art; Montgomery (AL), Montgomery Museum of Fine Arts, *Veronese & His Studio in North American Collections*, 1972, reproduced p. 47 (as Veronese).

LITERATURE

'Art Across the U.S.A.: Outstanding Exhibitions', (review of Birmingham/Montgomery exhibition), *Apollo*, April 1973, p. 433, fig. 5 (as Veronese);
R. Cocke, *Veronese's Drawings, with a Catalogue Raisonné*, Ithaca 1984, p. 363, no. 198 (under rejected drawings)

CATALOGUE NOTE

The attribution to Agostino Carracci was first suggested by David Lachenmann in 1991 when this sheet, formerly in the Woodner Collection, came to the art market (see *Provenance*). Stylistic comparisons may be made with some of Agostino's studies of the early and mid-1590s, such as a drawing for the figure of *Christ* in the Szépművészeti Múzeum in Budapest,¹ in which the treatment of hands and draperies are very similar. Lachenmann noted that the treatment of the head is comparable to that in a drawing by Agostino Carracci of *Pluto* in the Royal Library at Windsor Castle.²

The handling of chalk and the use of blue paper in these drawings may reflect Agostino's exposure to the Venetian tradition of draughtsmanship, the result of a number of visits made to Venice in the 1580s. As Nicholas Turner has noted, 'The technique of black and white chalks on a slightly greenish, light blue-gray paper, a favorite of Agostino's for many years, reveals the impact on him of the drawings in the same medium, on similarly coloured paper, by the great Venetian, Paolo Veronese. When Agostino first visited Venice in 1582, he was impressed by contemporary Venetian painting, especially the work of Veronese. On his return to Bologna, a strong "Venetianism" remained evident in his work, especially his drawings'.³

It is also interesting to note that the traditional attribution of the present sheet was to Giovanni Lanfranco (1582-1647), who served an apprenticeship with Agostino Carracci.

¹Budapest, Szépművészeti Múzeum, inv. no. 1863; Andrea Czére, *Disegni di artisti bolognesi nel museo delle belle arti di Budapest*, exhib. cat., Bologna, 1989, pp. 40-41, no. 16

²Windsor Castle, Royal Library, RCIN 902364; Clare Robertson and Catherine Whistler, *Drawings by the Carracci from British Collections*, exhib. cat., Oxford and London, 1996-1997, pp. 78-79, no. 35

³Nicholas Turner, *The J. Paul Getty Museum; European Drawings 4: Catalogue of the Collections*, Los Angeles, 2001, p. 31, under no. 11

CONDITION REPORT

Window mounted. Laid down on japan paper. Made up at the upper left corner. Some brown staining at the lower left corner and edge, small tiny brown stains upper right. The blue paper has slightly yellowed. Sold mounted and on a modern wooden and gilded frame.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



122

Salvator Rosa

A Standing Halberdier

Estimate: 7,000 - 9,000 GBP

DESCRIPTION

Salvator Rosa
(Arenella 1615 - 1673 Rome)
A Standing Halberdier

Pen and brown ink and brown wash, over black chalk;
bears attribution, lower edge: *Salvator Rosa* and on the verso, a
shelfmark: *D*, further inscribed on the lower margin of the
mount: *From the collection of Jonathan Richardson, the
Painter*, and faintly on the reverse of the mount: *Lot 120*
147 by 90 mm

PROVENANCE

Jonathan Richardson, Senior (1667-c.1745), London (L.2184),
with his shelfmark (cf. L.2983 and 2984) and on his mount,
probably his sale, London, Christopher Cock, 22 January - 8
February 1747;
Alexander Scott Carter, Toronto (according to a note on the
backing sheet);
sale, London, Sotheby's, 26 November 1970, lot 42;
John Appleby, Jersey,
thence by descent until 2010

LITERATURE

M. Mahoney, *The Drawings of Salvator Rosa*, New York and
London, 1977, Vol. I, p. 440, no. 45.8; Vol. II, reproduced fig.
45.8;
R.W. Wallace, *The Etchings of Salvator Rosa*, Princeton, 1979, p.
168, no. 37a;
P. Bellini and R.W. Wallace, ed., *The Illustrated Bartsch. Vol.45 –
Commentary: Italian Masters of the Seventeenth Century*, 1990,
p. 393, under no. 057 (Bartsch 44).

CATALOGUE NOTE

The present sheet is a preparatory study for an etching
by Rosa from his celebrated *Figurine* series: a group of
sixty-two etchings of soldiers, peasants and other
figures, depicted either individually or in groups of two,
three or more. These etchings, which were published
with a dedication to Rosa's friend and patron, the
collector Carlo de' Rossi, can be dated to the artist's
years in Rome, around 1656-1657. It has been suggested
that, apart from helping to spread Rosa's fame, these
Figurine etchings may also have served to rebut the
claims, made by the artist's detractors, that he was
merely a landscape artist without the ability to draw
the human figure. As Richard Wallace has noted, 'Rosa
was very touchy about his reputation as a figure
painter...With the *Figurine* he undoubtedly meant to
show everyone, including his detractors...that he could
master the human figure in an almost infinite variety of
poses and expressive states.'¹ Often acquired as a
complete set of prints and bound into albums, Rosa's
Figurine etchings proved very popular among collectors
well into the 18th century.

Around forty of Rosa's preparatory drawings for
individual etchings in the *Figurine* series survive. All are
of identical dimensions to the etchings, and in most
respects very close to the final print, albeit in reverse.
Other preparatory drawings by Rosa for his *Figurine*
etchings are today in many major European and
American museum collections.

The earliest known owner of this drawing was the
English portrait painter, author and connoisseur
Jonathan Richardson, Senior (1667-1745). Richardson
owned a remarkable collection of nearly 5,000 drawings,
mostly Italian works of the 16th and 17th centuries. His
extensive collection was organized by school and date,
and the drawings were further classified with a complex
system of shelfmarks, typified by those found on the
back of the mount of the present sheet.

¹Richard W. Wallace, 'Salvator Rosa's *Figurine* in the
Museum of Fine Arts, Boston', *Print Quarterly*, March
1989, p.48.

CONDITION REPORT

Laid down on the Richardson's mount. Very light staining and surface dirt.

Media strong.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



123

Claude Gellée, called Claude Lorrain

Study of two mules in a landscape

Estimate: 10,000 - 15,000 GBP

† VAT reduced rate

DESCRIPTION

Claude Gellée, called Claude Lorrain
(Chamagne 1600 - 1682 Rome)
Study of two mules in a landscape

Black chalk and brown wash
124 by 184 mm

PROVENANCE

From an album belonging to the Odescalchi family, Rome, listed in the 1713 inventory of the family; sale, London, Sotheby's, 20 November 1957, lot 67 (the whole album; bought by Hans Calmann and subsequently dismembered)

LITERATURE

M. Roethlisberger, *Claude Lorrain: The Drawings*, Berkeley and Los Angeles 1968, vol. I, pp. 58, 138, no. 211, reproduced vol. II, fig. 211

CATALOGUE NOTE

This drawing was sheet 31 in what Marcel Roethlisberger has called the 'Animal Album', a late 18th or early 19th-century binding containing 64 sheets of studies by Claude pasted to its pages. The album was one of three containing drawings by Claude that were in the possession of the Odescalchi family in Rome, and may well have been made up by or for Livio Odescalchi from the stock of drawings which Claude bequeathed to his nephews.¹ The 'Animal Album' was dismembered and dispersed by Hans Calmann, following the 1957 sale.

Apart from a few drawings of trees and plants at the end of the album, which may date from later in Claude's career, the great majority of the studies were of animals, and Roethlisberger has dated these drawings to the 1630s and '40s, the period when Claude made most of his nature drawings. Most of the drawings in the 'Animal Album' depict the cattle that recur throughout the artist's paintings; just three are of mules. Although only two of the studies in the 'Animal Album' can be directly connected with animals in Claude's paintings, the album bears witness to how closely the artist studied and observed the creatures that play such an important role in his characteristic Arcadian compositions.

When Roethlisberger saw this drawing in 1957 it had another drawing with an architectural detail stuck to the back, but the reverse of the sheet is not currently visible so it is not possible to establish if that second study is still there.

¹J.J.L. Whiteley, *Claude Lorrain, Drawings from the Collections of the British Museum and the Ashmolean Museum*, exh. cat., Oxford, Ashmolean Museum, and London, British Museum, 1998, p. 15

CONDITION REPORT

Overall condition good. Laid down on album sheet. A few very minor marks and spots, mainly towards edges, and a little surface dirt, but no significant problems.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Drawn to Life – Works on Paper from a Distinguished Private Collection

124

Cristofano Roncalli, called Il Pomarancio

A standing bishop holding a book

Estimate: 10,000 - 15,000 GBP

DESCRIPTION

Drawn to Life – Works on Paper from a Distinguished Private Collection

Cristofano Roncalli, called Il Pomarancio
(Pomarancio, near Volterra circa 1553 - 1626 Rome)
A standing bishop holding a book

Red chalk
374 by 222 mm

PROVENANCE

Sale, London, Sotheby's, 18 February 1991, lot 20 (two in the lot),
Private collection, London;
sale, New York, Sotheby's, 30 January 2013, lot 231,
where acquired by the present owner

CATALOGUE NOTE

This study, typical of Roncalli's graphic style, can be closely compared to another similarly sized red chalk drawing by the artist, *St. Gregory the Great in the act of blessing*, in the British Museum.¹ As here, the figure in the British Museum is shown slightly from below, standing on a low plinth, like a statue. Pouncey and Gere suggested that a study such as this could have been executed in connection with the lost cupola decoration in the Basilica at Loreto, destroyed in around 1890. The lower part of that decoration with the *Coronation of the Virgin*, known from a *modello*, dated 13 December 1609, made for the Cardinal Antonio Maria Gallo, includes standing figures of the Doctors of the Church over plinths around a balustrade.² The present drawing must be executed for the same project, a work datable between 1609 and 1615.³

¹J. A. Gere and P. Pouncey, *Artists working in Rome, c. 1550 to c. 1640*, London 1983, vol. I, p. 158, no. 256, reproduced vol. II, pl. 245; this connection was already pointed out at the time of the Sotheby's sale in 1991

²Loreto, Archivio della Santa Casa, inv. no. 0001

³C. Violini, *Cristoforo Roncalli (1552–1626): pittore tra due secoli*, unpub. PhD, Università degli Studi della Campania L. Vanvitelli, 2024, cat. A. 68, pp. 503-513

CONDITION REPORT

Window mounted. Three losses made up at the bottom edge including the two corners. Some smaller losses at the top right corner and edge made up. A few tiny losses. The surface has been cleaned and the paper is slightly buckled. A defect of the paper lower edge. Sold mounted and in a wooden gilded modern frame.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property from a Distinguished Private Collection

125

Cherubino Alberti

Recto: Studies of two female figures, a walking figure below Verso: Two soldiers brandishing swords and daggers, a sketch of a third

Estimate: 6,000 - 8,000 GBP

DESCRIPTION

Property from a Distinguished Private Collection

Cherubino Alberti

(Borgo San Sepolcro 1553 - 1615 Rome)

Recto: Studies of two female figures, a walking figure below

Verso: Two soldiers brandishing swords and daggers, a sketch of a third

Pen and brown ink over black chalk (*recto*);

Black chalk (*verso*)

405 by 279 mm

PROVENANCE

Sale, London, Christie's, 4 July 1995, lot 109;

Pierre de Charmant,

his sale and others, Paris, Christie's, 21 March 2002, lot 25;

Private collection;

sale, New York, Sotheby's, 26 January 2022, lot 15,

where acquired by the present owner

CATALOGUE NOTE

A native of Borgo San Sepolcro, Cherubino moved to Rome by 1570, working initially both as an engraver and as a painter specialized in frescoes. Under the Papacy of Clement VIII (Aldobrandini, 1592-1605) he executed a number of important projects, such as the elaborate decorations of the Sala Clementina in the Vatican, the canons' sacristy in the Basilica of San Giovanni in Laterano and the choir of San Silvestro al Quirinale, in collaboration with his brother Giovanni Alberti (1558-1601).

The *recto* of this large, double-sided sheet is typical of the artist's drawings in pen and ink enriched by abundant brown wash, and it can be compared with a number of sheets in a volume in the Gabinetto Nazionale della Grafica, Rome.¹ The *verso*, on the other hand, is rapidly drawn in black chalk, providing an interesting insight into the variety of the artist's graphic style.

¹ Vol. 2503; See Kristina Herrmann-Fiore, *Disegni degli Alberti*, exhib. cat., Rome, Villa Farnesina, 1983-4

CONDITION REPORT

Window mounted. A slight trace of a fold were the sheet was hanged to dry. Some very slight foxing and small staining at the margins and tiny cracks. Overall the media of the recto is strong and fresh. The wash on the recto comes through the verso, especially on the center of the sheet. Sold in a carved, black and gold, wooden imitation frame.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



126

Attributed to Giovanni Paolo Lomazzo

A grotesque, male head seen in profile wearing a turban

Estimate: 10,000 - 15,000 GBP

† VAT reduced rate

DESCRIPTION

Attributed to Giovanni Paolo Lomazzo
(Milan 1538 - 1592)
A grotesque male head wearing a turban, in profile

Black chalk heightened with white, two shades of red and yellow chalks on greyish-green paper;
bears initials in pen and ink: *M. A.* on the *recto*, and on the *verso*: *Michel Angelo*; bears modern numberings on the old mount: 432 and 29, and on the backing 37 (crossed out)
413 by 259 mm

PROVENANCE

Possibly Etienne-François Haro (1827-1897), Paris (bears pencil inscription on the backing sheet: *Haro Collection* with attribution: *M. Antonio Raimondi*);
Jean Cantacuzène (1863-1934), Bucharest (L.4030);

CATALOGUE NOTE

This large head study, executed in two shades of red chalk heightened with white, combined with a further yellowish chalk used as a base for the rendering of the flesh, must have been drawn for its own sake, and not necessarily with a painting in mind.

The drawing reflects a tradition of monumental, coloured head studies, first explored in Leonardo's innovative pictorial practices, which were quickly embraced by his followers and by later generations of Leonardesque masters, all fascinated by these pictorial techniques. This influence is reinforced by the choice of subject: a male grotesque head with a plumed turban.

The Milanese painter Giovanni Paolo Lomazzo was also a poet, writer and theorist, and in his *Trattato dell'arte della Pittura...* (1584), he mentions the existence of pastel drawings by Leonardo, preparatory for the heads of Christ and the apostles in the Last Supper.¹

¹G.P. Lomazzo, *Trattato dell'arte della Pittura, scultura et architettura*, Milan 1584, vol. III, p. 5

CONDITION REPORT

Laid down on an old mount.

Light brown scattered staining. Some touches of white gouache at the top center, on the lower right side of the neck, and to the bottom left and right. A scratch to the right on the mid of the turban. A vertical ridge running along the neck to the right. Pinpoint holes at the four corners and towards the bottom edge.

Though, there is some rubbing, the image and the media are still strong.

Sold in a wooden, gilded and painted 18th century frame

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property from a Distinguished Private Collection

127

Pier Francesco Mazzucchelli, called Il Morazzone

Study of a Standing Prophet

Estimate: 20,000 - 30,000 GBP

DESCRIPTION

Property from a Distinguished Private Collection

Pier Francesco Mazzucchelli, called Il Morazzone

(Morazzone 1573–1626[?] Piacenza)

Study of a Standing Prophet

Pen and brown ink and brown wash heightened with white over black chalk

414 by 246 mm

CONDITION REPORT

Laid down. Few small, light stains around the edges and top right a light edge of a bigger stain not very visible, to the right of the standing figure. The media is fresh and in good condition. Sold in a modern wooden and gilded frame

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



128

Francesco Vanni

The Madonna supported by St. John and a holy woman, the Magdalene kneeling

Estimate: 8,000 - 12,000 GBP

† VAT reduced rate

DESCRIPTION

Francesco Vanni
(Siena 1563 - 1610)
*The Madonna supported by St. John and a holy woman, the
Magdalene kneeling*

Black chalk heightened with white chalk on blue paper;
bears recent attributions, verso: Sodoma?, Schiavone Andrea,
Crespi ?
237 by 202 mm

PROVENANCE

Giovanni Morelli (1816-1891), Milan and Bergamo (L.1902)

CONDITION REPORT

Hinged to the left side, top and bottom. Top right end corner missing and made up. Yellow staining at the top, to the right section of the sheet, and at the bottom. A small tear to the right bottom edge and a pinpoint hole at the top margin, center left. Several creases and a vertical old fold. Some paper defects at the top of the sheet which is buckled.

The media and the colour of the paper remain strong.
Sold on a gilded wooden frame.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property from a Distinguished Private Collection

129

Attributed to Federico Zuccaro

A female allegorical figure holding a staff, seated on the upper left part of a rectangular frame

Estimate: 6,000 - 8,000 GBP

DESCRIPTION

Property from a Distinguished Private Collection

Attributed to Federico Zuccaro

(S. Angelo in Vado 1640/41 - 1609 Ancona)

A female allegorical figure holding a staff, seated on the upper left part of a rectangular frame

Pen and brown ink and wash, heightened with white, over black chalk, on paper washed light brown;

bears old attribution in pen and ink: *Fedrico Zuccaro*.

274 by 211 mm

PROVENANCE

Benjamin West, P.R.A. (1738-1820), London (L.419);

Sir Thomas Lawrence, P.R.A. (1769-1830), London (L. 2445);

Samuel Woodburn,

sale, London, Christie's, 4 June 1860, part of lot 1074 (60 gns to Sir Thomas Phillipps, as Taddeo Zuccaro),

Sir Thomas Phillipps,

by descent to his grandson T. Fitzroy Fenwick, who sold the Zuccaro album which contained this drawing in 1930 to Dr.

A.S.W. Rosenbach, the New York dealer in books and manuscripts,

Philip H. and A.S.W. Rosenbach Foundation, Philadelphia;

The British Rail Pension Fund, acquired in 1978,

sale, New York, Sotheby's, 11 January 1990, lot 25, illustrated (\$63.260, as Taddeo Zuccaro);

With Albrecht Neuhaus;

sale, New York, Christie's, 30 January 1997, lot 17 (as Taddeo Zuccaro),

where acquired by the present owner

EXHIBITION

London, The Lawrence Gallery, *One hundred Original Drawings by Zuccherò, Andrea del Sarto, Polidore da Caravaggio and Fra Bartolomeo*, April 1836 (as Taddeo Zuccaro)

LITERATURE

J.A Gere, *Taddeo Zuccaro. His Development Studied in His Drawings*, London, 1969, no. 214 and under no. 96 (as 'variants, apparently products of the studio');

J.A. Gere, 'The Lawrence-Phillipps-Rosenbach "Zuccaro Album"', *Master Drawings*, vol. VIII (1970), no. 30, fig. 6 (as Studio of Taddeo Zuccaro);

J.A. Gere and P. Pouncey, *Italian Drawings in the Department of Prints and Drawings in the British Museum, Artists working in Rome c. 1550 to c. 1640*, London 1983, under no. 333 (as 'a close variant');

C. Acidini Luchinat, *Taddeo e Federico Zuccari, fratelli pittori del Cinquecento*, Milan 1998, vol. I, p. 263, note 156, (as a workshop version: '*molto arguto e vivace, di un buon collaboratore*', very subtle and spirited, by a good studio hand)

CONDITION REPORT

Laid down. Within brown ink framing lines. Some brown staining on the lower part of the sheet below the seated figure. Some mild discoloration at the top edge and a small loss made up to the right edge at the top. The media is quite strong. Sold mounted and in a gold and painted reproduction frame.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property from a Distinguished Private Collection

130

Giulio Campi

A young shepherd seated on a tree trunk, three dogs beside him, figures beyond and houses in the background

Estimate: 10,000 - 15,000 GBP

DESCRIPTION

Property from a Distinguished Private Collection

Giulio Campi

(Cremona circa 1505 - 1572)

A young shepherd seated on a tree trunk, three dogs beside him, figures beyond and houses in the background

Black chalk with traces of white heightening, indented for transfer;

the verso blackened, and with some figure sketches;

bears inscription in pencil, verso: *Niccoló dell' Abbate*

335 by 188 mm

PROVENANCE

Sale, London, Sotheby's, 5 July 2006, lot 5;

sale, New York, Sotheby's, 27 January 2010, lot 23;

sale, New York, Sotheby's, 26 January 2022, lot 13

LITERATURE

G. Bora, 'La decorazione cinquecentesca nella chiesa della Sante Margherita e Pelagia: il committente e l'artista', in *La chiesa delle Sante Margherita e Pelagia. Storia e restauro*, (P. Bonometti and G. Colalucci eds.), Cremona 2008, p.

93, reproduced p. 83, fig. 22, note 29

CATALOGUE NOTE

Professor Giulio Bora was the first to recognize, at the time of the 2006 sale, that this very finished study by Giulio Campi – almost a *bozzetto* – is preparatory for the left side of the frescoed apse with a group of shepherds in the church of Saints Margherita and Pelagia, Cremona, painted around 1547, when the church was rebuilt and decorated *ex novo* (a date recorded in an inscription on the façade).¹ A drawing representing *The Adoration of the Shepherds*, now in the British Museum, was identified by Professor Bora as Campi's preparatory study for the very damaged central section of the same apse, of which only a fragment survives.² The strong stylistic influences of both Correggio and Parmigianino are very evident in both the British Museum drawing and the present sheet. Two other finished studies by Giulio, *The Raising of Lazarus* and *The Transfiguration*, connected with his decoration of the lateral walls of the nave in the same church, are in the Royal Collection at Windsor Castle.³ Although originally catalogued as anonymous Parma School works, the Windsor drawings were independently recognized as the work of Giulio Campi by both Philip Pouncey and Giulio Bora.⁴

The present drawing is an important addition to this small group of finished compositional studies relating to the decoration of the whole church of Saints Margherita and Pelagia, a major commission that was entrusted to Giulio Campi by the humanist scholar Marco Girolamo Vida (1485-1566), with whom he worked on several occasions. Vida, Bishop of Alba, was the titular prior of the small church and was responsible for the whole project and for the iconographic sequence of the frescoes, which are based on episodes from the life of Christ. With his brother Antonio (1522-1587), Giulio frescoed the entire interior.

¹ We are grateful to Giovanni Renzi for kindly drawing our attention to Professor Bora's publication (see *Literature*)

² London, British Museum, inv. no. 1941,1108.14; *I segni dell' arte, Il Cinquecento da Praga a Cremona*, exhib.

cat., Cremona, Museo Civico, 1997, pp. 248-9, reproduced

³. Windsor Castle, Royal Collection, RCIN 991125, 991126

⁴. Exhib. cat., Cremona, *op. cit.*, nos. 76 and 78

CONDITION REPORT

Hinged at the top. Made up at the top and bottom right corners and slightly to the right and left lower edges. A horizontal scratch in the mid of the torso of the seated shepherd in the foreground. Some abrasions and few defects in the paper. Sold mounted and in a carved and gilded 17th? century wooden frame.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property from a Distinguished Private Collection

131

Attributed to Giovanni Battista Ricci

Recto: A Funeral Procession Verso: Various studies for an Annunciation

Estimate: 5,000 - 7,000 GBP

DESCRIPTION

Property from a Distinguished Private Collection

Attributed to Giovanni Battista Ricci

(Novara 1537 - 1627 Rome)

Recto: A Funeral Procession

Verso: Various studies for an Annunciation

Pen and brown ink and wash, over black chalk (*recto* and *verso*);

numbered in pen and ink: 12 (*recto*), and in pencil: 131 (*verso*)

271 by 420 mm

PROVENANCE

Gustave Soulier (L.1215a, *recto* and *verso*)

CATALOGUE NOTE

Comparable in style with a drawing of *The Vision of St Gregory*, in the British Museum, which is a study for the fresco, attributed to Ricci by Baglione, in the Salviati Chapel in the Roman church of S.Gregorio al Celio, decorated in 1600.¹

¹London, British Museum, inv. 1979,1006.87; J.A. Gere and P. Pouncey, *Italian Drawings in the Department of Prints and Drawings in the British Museum, Artists working in Rome c. 1550 to c. 1640*, London 1983, vol. I, cat. 246, vol. II, reproduced pl. 233

CONDITION REPORT

Window mounted. An old fold in the middle less visible on the recto.

On the recto traces of a water stain to the left margin running down to the corner and to the right coming through from the verso. The pen and ink of the drawings on the verso showing through the recto. Some cracks and small losses especially on the right section of the sheet, some repaired. A loss made up to the left lower edge and a tear to the left bottom corner. A small loss made up the the lower margin towards the right corner. Some staining on the recto coming through from the verso.

The verso is more visibly stained and soiled.

Sold mounted and framed on a painted, gilded, wooden frame.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property from a Distinguished Private Collection

132

Francesco Montelatici, called Cecco Bravo

Study of a Kneeling Angel

Estimate: 5,000 - 7,000 GBP

DESCRIPTION

Property from a Distinguished Private Collection

Francesco Montelatici, called Cecco Bravo
(Florence 1607 - 1661 Innsbruck)
Study of a Kneeling Angel

Red chalk
388 by 248 mm

PROVENANCE

Sale, London, Sotheby's, 13 December 2001, lot 25 (as
Attributed to Francesco Montelatici, called Cecco Bravo)

LITERATURE

F. Baldassari, *Cecco Bravo*, Todi 2024, vol. II, p. 103, under no.
44

CATALOGUE NOTE

A number of studies of angels by Cecco Bravo have survived, the majority executed in red chalk. The present work and another study, in a private collection, of an adoring angel facing in the opposite direction¹ have been connected by Baldassari to a compositional drawing in the Uffizi, representing *The Circumcision*.² No related painting is known but Baldassari has suggested stylistically a dating to the beginning of the 1650s.

¹Sale, New York, Sotheby's, 26 January 2011, lot 540; Baldassari, *loc. cit.*

²Florence, Gallerie degli Uffizi, Gabinetto Disegni e Stampe, inv. 10716 F; Baldassari, *op. cit.*, p. 61, no. 26 reproduced

CONDITION REPORT

Window mounted. Some defects of the paper: ridges running vertically in the upper section of the sheet and at the bottom margin to the right. A made up loss at the left bottom margin. Light traces of old stains successfully removed. Red chalk slightly rubbed. Sold mounted and in a wooden, painted, modern frame.

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Master Works on Paper from Five Centuries

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133

Giovanni Francesco Barbieri, called il Guercino

Madonna and Child

Estimate: 15,000 - 18,000 GBP

† VAT reduced rate

DESCRIPTION

Giovanni Francesco Barbieri, called Guercino
(Cento 1591 - 1666 Bologna)
Madonna and Child

Pen and brown ink and wash
120 by 143 mm

CATALOGUE NOTE

Very characteristic of Guercino's graphic style in the delicate use of the pen and ink with abundant fluid brown wash, the present sheet would seem to date to the second decade of the seventeenth century. The Madonna is seated and studied full length, with the Child standing on clouds to her left. She holds him tenderly, her right hand under his raised arm and her left under his feet.

Though no related painting is known, this must be a preliminary idea for one of the artist's early altarpieces, for which Guercino usually made numerous studies that serve to witness significant alterations. We are grateful to David Stone for suggesting, from an image, a dating to *circa* 1615-16.¹

¹Email dated 14 May 2025

CONDITION REPORT

Laid down and glued at the top margin. The ink and wash have slightly sunk, traces of some foxing scattered. Sold in a gilded wooden and stucco modern frame.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



134

Giovanni Francesco Barbieri, called il Guercino

St. John the Baptist in a landscape, seated on a rock, his head turned to the left

Estimate: 15,000 - 20,000 GBP

† VAT reduced rate

DESCRIPTION

Giovanni Francesco Barbieri, called Guercino
(Cento 1591 - 1666 Bologna)
St. John the Baptist in a landscape, seated on a rock, his head turned to the left

Pen and brown ink
270 by 195 mm

CATALOGUE NOTE

This full length representation of St. John the Baptist has an unusual iconography. The Saint seated on a rock is turning his back to the viewer, while his head looks to the left, towards the lamb. Though there are a number of paintings representing John the Baptist in a landscape or in the desert recorded in the artist's Account Book ('Il Libro dei Conti'), none seems to correspond to the present sheet.

Stylistically this drawing must date to the second half of the 1640s (see also lot 138).

CONDITION REPORT

Several cracks dew to the ink biting the paper in a few places, including on the left contour of the torso, on the shadow below the left hand, and on the darker areas of the drapery, where there are few small losses, some repaired. Top and right edges soiled and stained. A yellow small stain lower left edge, from previous cellar tape hinge.

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Master Works on Paper from Five Centuries

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Property from a Distinguished Private Collection

135

Pietro Testa

A Youth favoured by Fortune

Estimate: 8,000 - 12,000 GBP

DESCRIPTION

Property from a Distinguished Private Collection

Pietro Testa
(Lucca 1612 - 1650 Rome)
A Youth favoured by Fortune

Pen and brown ink over black chalk
257 by 190 mm

PROVENANCE

Sale, London, Christie's, 3 July 2007, lot 43;
Sale, New York, Sotheby's, 26 January 2022, lot 19

CONDITION REPORT

Laid down. Some scattered foxing and a few tiny losses to the the mid of the right margin. The paper has slightly yellowed and the dark area of ink have slightly sunk. Some traces of a dark framing line around the edges.

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Master Works on Paper from Five Centuries

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136

Aureliano Milani

The Abduction of Helen

Estimate: 10,000 - 15,000 GBP

DESCRIPTION

Aureliano Milani
(Bologna 1675 - 1749)
The Abduction of Helen

Black chalk, with stumping and grey wash;
signed in pen and brown ink, lower right: *Io Aureliano Milani F.*;
bears John Barnard's inscription on the backing (see
Provenance)
291 by 496 mm

PROVENANCE

John Barnard (1709-1784), London (L.1419), bears his
inscription on the backing sheet: *J:B N^o 865. / 19 1/2 by 11 1/4.
/ of Bologna, was a Disciple of Pasinelli born 1675,*
probably his sale, London, Greenwood, 16-24 February 1787,
possibly eighth night's sale (24 February), lot 3 (as One A.
Milani);
W.R. Hubbard, Glasgow(?), in 1892 (according to an inscription
on the reverse of the former mount, now lost;
sale, London, Sotheby's Olympia, 20 April 2004, lot 18;
with Jean-Luc Baroni Ltd., London, *Master Drawings and Oil
Sketches*, 2005, no.18;
Private collection, California, in 2005

LITERATURE

A. Mazza, 'Gli artisti di palazzo Fava. Collezionismo e
mecenatismo artistico a Bologna alle fine del Seicento', *Saggi e
memorie di storia dell'arte*, no. 27, 2004, p. 355, note 102

CATALOGUE NOTE

The delicate handling of stumped black chalk in the
present sheet is a typical feature of Milani's
draughtsmanship, and may be likened to that in a
number of large, finished compositional drawings by the
artist which exist both as studies for easel pictures as
well as independent works in their own right. Such
drawings by Milani include a *Samson Defeating the
Philistines* in the National Gallery of Canada in Ottawa,¹
*The Harpies Disrupt the Meal of Aeneas and the
Trojans* in the Pinacoteca Nazionale in Bologna,² and *An
Old Man Tormented by Demons and Attended by an
Angel* in the Metropolitan Museum of Art in New York.³
All of these are stylistically comparable to the present
sheet.

No related painting of this subject by Milani is known,
nor is one mentioned in the list of the artist's works
included in Luigi Crespi's biography.⁴ It is likely,
therefore, that this drawing was executed as an
autonomous work of art, destined for sale to a collector.
This is also suggested by the full signature '*Io Aureliano
Milani F*' at the lower right corner of the sheet.⁵

This fine *Abduction of Helen* was at one time part of the
large collection of drawings and prints assembled by
John Barnard (d.1784) over a period of more than fifty
years. Numbering around 12,000 sheets, the collection
was one of the finest in England at the time (see also lot
102). Barnard generally inscribed the backing of the
drawings he owned with his initials, and often added
further notes, such as the dimensions of the sheet and
brief biographical details about the artist, as with the
present example.

¹Ottawa, National Gallery, inv. no. 23348; Vancouver and
elsewhere, *Master Drawings from the National Gallery
of Canada*, exhib. cat., 1988-89, pp. 64-65, no. 17

²Bologna, Pinacoteca, inv. no. 4177; Bologna, Pinacoteca
Nazionale, *Artisti italiani dal XVI al XIX secolo: Mostra
di 200 disegni dalla raccolta della Pinacoteca Nazionale
di Bologna, Gabinetto dei Disegni e delle Stampe*, exhib.
cat., 1976-77, p. 35, no. 69, fig. 69

³New York, Metropolitan Museum, inv. no. 1993.236

⁴L. Crespi, *Vite de pittori Bolognesi...*, Rome 1769

⁵An almost identical signature ('*Io Aureliano Milani F. 1726*') is found on a drawing of *The Assumption of the Virgin* in the collection of the Philadelphia Museum of Art. See, Ann Percy, 'Collecting Italian Drawings at Philadelphia: Two Nineteenth-Century Amateurs and a Twentieth-Century Scholar', in Ann Percy and Mimi Cazort, *Italian Master Drawings at the Philadelphia Museum of Art*, Philadelphia 2004, p. 65, fig. XLIX

CONDITION REPORT

Laid down on the old Barnard's mount (partly trimmed). The brown ink from the edge of the mount has slightly stained the margin of the drawing. Some very light foxing on the upper part of the sheet. Overall media strong.

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Master Works on Paper from Five Centuries

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Drawn to Life – Works on Paper from a Distinguished Private Collection

137

Simone Cantarini, called Pesarese

Jupiter hurling a thunderbolt

Estimate: 7,000 - 9,000 GBP

DESCRIPTION

Drawn to Life – Works on Paper from a Distinguished Private Collection

Simone Cantarini, called Il Pesarese
(Pesaro 1612 - 1648 Verona)
Jupiter hurling a thunderbolt

Red chalk;
bears pen and brown ink inscription, possibly autograph, the
first line partly cut:in casa Fava (?)in Bologna feci n° 31
203 by 175 mm

PROVENANCE

Private collection, Boston;
with Katrin Bellinger, Munich,
where acquired by the present owner

CONDITION REPORT

Window mounted. All four corners missing. A light yellow stain top left. Two small brown stains lower left. A defect of the paper running vertically to the left margin. Overall media strong

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Master Works on Paper from Five Centuries

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138

Giovanni Francesco Barbieri, called il Guercino

St. Sebastian

Estimate:18,000 - 22,000 GBP

† VAT reduced rate

DESCRIPTION

Giovanni Francesco Barbieri, called Guercino
(Cento 1591 - 1666 Bologna)
St. Sebastian

Pen and brown ink
250 by 215 mm

CATALOGUE NOTE

The unusual pose of the Saint, apparently drawn here from a live model, shows Guercino exploring original solutions for the representation of this popular subject. The figure does not correspond with any known painting by the artist, but Guercino typically studied every possible permutation of a pose when preparing a painting, and it is sometimes not that easy to reconcile a preparatory study with the final painted composition to which it none the less relates. Worth noting in this context are the *pentimenti* in the position of the right arm and hand.

Stylistically this sheet could date from the second half of the 1640s, and the fluidity in the use of the pen is also very comparable to lot 134.

CONDITION REPORT

Two vertical lines running from the top on the left margin are defects on the paper. Some light brown small stains, center right, towards the edge of the paper and a small stain from an hinge on the bottom right corner. The area of deep brown-black ink to the left of the torso has sunken.
The media is stable.

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Drawn to Life – Works on Paper from a Distinguished Private Collection

139

Carlo Maratti

Study of a woman seen in profile, head and shoulders, and a separate study of her left arm with a slight indication of its upper contour studied at the top, her hand holding a cloth

Estimate: 20,000 - 30,000 GBP

DESCRIPTION

Carlo Maratti
(Camerano 1625 - 1713 Rome)
Study of a woman seen in profile, head and shoulders, and a separate study of her left arm with a slight indication of its upper contour at the top, her hand holding a cloth

Red chalk heightened with white chalk on blue paper
388 by 280 mm

PROVENANCE

Andrea Procaccini (1671-1734), Rome and Madrid,
by inheritance to his widow Rosalia O'More, who sold the
collection in 1775 to the Real Academia de Bellas Artes de San
Fernando;
Ignacio Hermosilla Sandoval (1718-1794), (bears his paraph);
sale, London, Christie's, 8 July 2008, lot 41;
with Colnaghi, London, *Master Drawings*, 2010, no. 11
where acquired by present owner

LITERATURE

L. Lorizzo, 'Carlo Maratta e la Chiesa di Santa Maria dell'Anima.
Il restauro della pala di Giulio Romano e la Nascita della
Vergine per la Sacrestia', *Rivista d'Arte*, 3, 2013, p. 247, note 21;
S. Rudolph and S. Prosperi Valenti Rodinò, *Carlo Maratti (1625-
1713) tra la magnificenza del Barocco e il sogno d'Arcadia*,
Dipinti e Disegni, Rome 2024, vol. II, p. 755, no. 149.6,
reproduced p. 756, fig. 149.6

CONDITION REPORT

A small defect of the paper, top right near the corner.
Slight traces of a fold to the right margin and at the top.
Irregular edges. Overall in very good condition and the
media strong. Sold mounted and on a wooden carved
and gilded Maratta frame

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assessing the condition of the lot, it is for guidance
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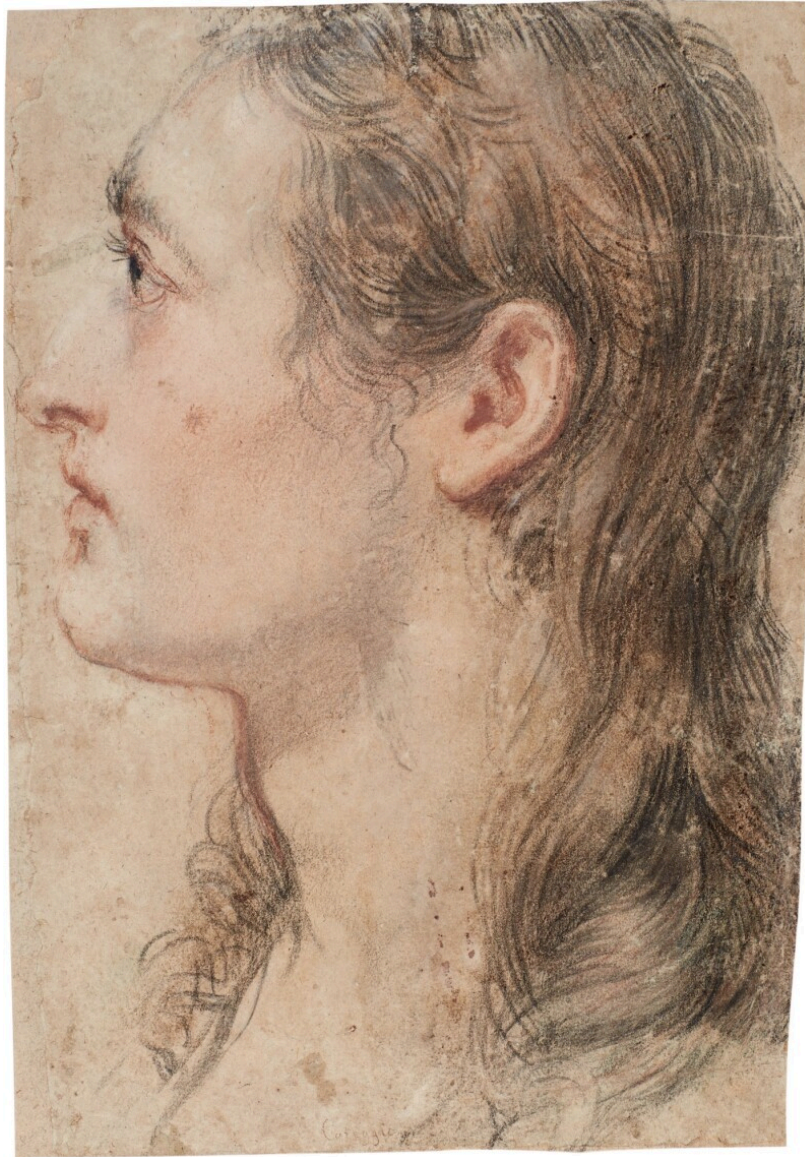
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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



140

François Le Moyne

Head of a young man seen in profile

Estimate: 10,000 - 15,000 GBP

DESCRIPTION

François Le Moyne

(Paris 1688 - 1737)

Head of a young man seen in profile

Black and red chalk, heightened with white chalk;
bears old attribution in pen and brown ink, lower centre:

Coreggio

325 by 229 mm

PROVENANCE

Ian Woodner (1903-1990), New York,
by whose heirs sold, London, Christie's, 2 July 1991, lot 120a
(as Italian School, 17th Century);
with David Jones, London & Paris, *Old Master Drawings*, 2002,
cat. 29, reproduced in colour;
sale, London, Christies, 8 July 2008, lot 98

LITERATURE

Jean-Luc Bordeaux, *François Le Moyne: (1688-1737). Catalogue Raisonné. New Findings and Legacy*, revised ed., Paris 2025, pp. 52-54, cat. D.11, reproduced in colour

CATALOGUE NOTE

In the recent revised and updated edition of his catalogue raisonné of Le Moyne's works, Jean-Luc Bordeaux dates this fascinating sheet, executed 'most certainly from life', to circa 1717-1720. Bordeaux supports the attribution to the artist on stylistic grounds and stresses the striking resemblance between the present head and some comparable painted heads, including 'the beardless Christ' in the *Wedding of Cana in Sens*, and the 'handsome Jacob' in *Jacob and Rachel* (Private Collection).¹ He also suggests that Le Moyne could have executed 'this singular physiognomy' before 1717 and reused it at a later date.

Moreover, observing some graphic characteristics of this sheet, Bordeaux notes that 'Le Moyne's choice of long and expressive parallel lines left by strong black chalk marks to portray often the hair of his male figures and his unmistakable use of red chalks for the ear, for modelling the young man's lips and his nostrils, and for the heightening of the contour line of his neck seem to point back to his early graphic style dating from the decade prior to 1720.'

Bordeaux also stressed, in relation to the present sheet, the important point that early in his career Le Moyne had copied chalk drawings by Barocci, and sketched 'numerous heads in the manner of the Italian master',³ noting that Barocci's 'draftsmanship played a decisive and influential role upon Le Moyne's artistic sensibility.'⁴

¹Sens, Trésor de la Cathédral Saint-Étienne (inv. TC F10); Bordeaux, *op. cit.*, pp. 258-259, cat. P.19

²Paris, Collection Helena and Guy Motais de Narbonne; *ibid.*, pp. 279-280, p. 281 reproduced, cat. P. 37

³Respectively: Rennes, Musée des Rennes, inv. no. C. 135-1 and New York, Metropolitan Museum of Art, inv. no. 10.45.16; *idem*, pp. 46-48, cats. D. 5-6

⁴*Ibid.*, p. 47

CONDITION REPORT

Laid down. Made up along the left margin up to the top corner. Made up slightly also at the bottom edge. Cut at the top and there are several abrasions also around the entire sheet. Light and darker brown stains scattered around. Thought the surface has suffered and the paper has faded the media is still quite strong. Sold mounted.

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Master Works on Paper from Five Centuries

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Drawn to Life – Works on Paper from a Distinguished Private Collection

141

Charles de la Fosse

Study of the head, torso and left arm of a male figure and a separate study of his head in profile

Estimate: 18,000 - 22,000 GBP

DESCRIPTION

Drawn to Life – Works on Paper from a Distinguished Private Collection

Charles de La Fosse
(Paris 1636 - 1716))

Study of the head, torso and left arm of a male figure and a separate study of his head in profile

Red and black chalk with traces of white heightening, on buff paper;

bears numbering in pen and brown ink, verso: 1340
327 by 232 mm

PROVENANCE

Peter Wick, Boston;
Private collection;
sale, London, Sotheby's, 8 July 2015, lot 120,
where acquired by present owner.

CATALOGUE NOTE

This bold, powerful drawing is an example of La Fosse's figure style at its very best. The artist has used the sheet to great effect creating a very pleasing *mise en page*. As with the majority of his sketches, La Fosse's careful placement of studies often translates to a successful pictorial composition.

It has not been possible to establish a definite link between these studies and any known painting by the artist, but it has been suggested that this may be a preparatory study for one of the subsidiary figures in the painting of *Saint Matthew*, now in the Musée des Arts Decoratifs, Paris, originally commissioned for one of the pendentives of the dome in the church of the Invalides, executed between 1702 and 1706.¹ Whilst this connection seems plausible, numerous figures with arms raised inhabit La Fosse's paintings, making this specific link quite difficult to confirm.

¹C. Gustin-Gomez, *Charles de la Fosse 1636-1716*, Dijon 2006, vol. II, p. 109, no. P. 159

CONDITION REPORT

Window mounted. Some slight discoloration not very noticeable around the top, bottom and right edges.
Some very light staining scattered. Occasionally some thinning of the paper and possibly some repaired cracks.

Sold mounted and on a carved and gilded possibly 18th century frame.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property from the Collection of Henry Rogers Broughton, 2nd Baron Fairhaven (1900-1973)

142

Georg Dionysius Ehret

The South American 'Candle' Cactus

Estimate:12,000 - 18,000 GBP

DESCRIPTION

From the Collection of Henry Rogers Broughton, 2nd Baron Fairhaven (1900-1973)

Georg Dionysius Ehret
(Heidelberg 1708 - 1770 London)
The South American 'Candle' Cactus

Watercolour and bodycolour, heightened with gum arabic on vellum;
signed lower right: G.D. Ehret. P., inscribed lower left: *CEREUS; erectus altissimus / syrinamensis. Par. Pat.*
533 by 360 mm

PROVENANCE

Henry Rogers Broughton, 2nd Lord Fairhaven (1900-1973);
by descent to the present owner

CATALOGUE NOTE

From humble and obscure beginnings Georg Dionysius Ehret rose to take his position as one of the greatest botanical artists of his or any age, keenly patronised by princes, aristocrats and leading scientists. The present lot and lot 145 originally formed part of the collection of Henry, 2nd Lord Fairhaven (1900-1973) and they have remained with his descendants until today. Lord Fairhaven assembled a very extensive collection of botanical drawings of the highest quality in his lifetime. On his death in 1973, his executors bequeathed some 4,000 works of this type to the Fitzwilliam Museum, Cambridge, including ninety-four drawings by Ehret.

CONDITION REPORT

The pigments in this work have remained very well preserved. Save from some very minor areas of surface dirt, the vellum support has also remained in good condition. The work is laid down.

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Master Works on Paper from Five Centuries

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Drawn to Life – Works on Paper from a Distinguished Private Collection

143

Donato Creti

A woman and a small boy seated in a wooded landscape with a piper in the background

Estimate: 8,000 - 12,000 GBP

DESCRIPTION

Drawn to Life – Works on Paper from a Distinguished Private Collection

Donato Creti
(Cremona 1671 - 1749 Bologna)
A woman and a small boy seated in a wooded landscape with a piper in the background

Pen and brown ink
353 by 242 mm

PROVENANCE

Sale, London, Sotheby's 2 July 1990, lot 141;
sale, Milan, Finarte, *Dipinti e Disegni Antichi*, 31 May 1994, lot 170;
with Galerie Eric Coatalem, Paris;
Jeffrey E. Horvitz, Boston (acquired in 1998), his sale, New York, Sotheby's, *Jeffrey E. Horvitz Collection of Italian Drawings*, 23 January 2008, lot 70;
with W. M. Brady & Co., New York;
with Katrin Bellinger Kunsthandel, London and München, where acquired by the present owner in 2010

LITERATURE

R. Roli, 'Donato Creti (1671-1749)', *Arte antica e moderna*, 7, 1959, reproduced pl. 149b
R. Roli, *Donato Creti*, Milan 1967, p. 60, note 46
M. Riccomini, *Donato Creti, Le opere su carta. Catalogo ragionato*, Turin 2012, pp. 29-30, no. 14.1, reproduced fig. 14.1

CATALOGUE NOTE

Elegantly finished drawings of this type, depicting groups of figures in landscapes, are characteristic of Creti's pen style (see also lot 144). Although they can occasionally be related to paintings, most seem to have been executed as independent works of art. Comparable examples are at Windsor, the Courtauld Institute, the Pinacoteca Nazionale, Bologna, and the Szépművészeti Múzeum, Budapest.¹ In her catalogue of the Bolognese drawings at Budapest, Andrea Czére presents the most illuminating discussion of the group, saying that these works seem to originate from the commission given to Creti in 1711 by Count Marsili, to paint a series of nocturnal astronomical subjects. She believes that the landscapes with figures followed in the subsequent decade and that they are a kind of Rococo idyll comparable to the work of French artists such as Watteau, but also owing a debt to the Emilian tradition.

Marco Riccomini has proposed a dating after 1715, to the artist's mature period.

¹Respectively: O. Kurz, *Bolognese Drawings...at Windsor*, London 1955, no. 196, pl. 32; C. Johnston, *Il seicento e il settecento a Bologna*, Milan 1971, p. 87, pl. XXXV; R. Roli, *Donato Creti*, Milan 1967, figs. 123, 124; A. Czére, *Disegni di Artisti Bolognesi...di Budapest*, Bologna 1989, p. 146, no. 71

CONDITION REPORT

Laid down and made up along the right edge, top right end corner and area of bottom right corner. Traces of old stains and foxing in central trees and up into sky. Sold mounted and on a wooden and painted frame.

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Master Works on Paper from Five Centuries

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Drawn to Life – Works on Paper from a Distinguished Private Collection

144

Donato Creti

A nymph sleeping under a tree

Estimate: 8,000 - 12,000 GBP

DESCRIPTION

Drawn to Life – Works on Paper from a Distinguished Private Collection

Donato Creti
(Cremona 1671 - 1749 Bologna)
A nymph sleeping under a tree

Pen and brown ink;
bears modern attribution on the backing: *Gaetano Gandolfi*
and *Carracci*
358 by 236 mm

PROVENANCE

Peter Kröker, Essen;
Roberto Franchi, Bologna

LITERATURE

R. Roli, *Donato Creti. 46 disegni inediti*, Bologna 1973, no. 20, reproduced;
G. Perini, 'Donato Creti inconsueto', *Arte a Bologna. Bollettino dei musei civici d'arte antica*, I, 1990, p. 71, note 38;
C. Bernardini, in C. Bernardini and E. Riccomini, *Donato Creti. Melanconia e perfezione. Le storie di Achille, le Virtù e i chiaroscuri della donazione Collina Sbaraglia al Senato di Bologna*, exhib. cat., New York, Metropolitan Museum, 1998-99, p. 58;
P. Giannattasio, in M. Faietti and A. Zacchi, *Figure e Disegni dal Cinquecento all'Ottocento nella Pinacoteca Nazionale di Bologna*, exhib. cat., Bologna, Pinacoteca Nazionale, 1998, p. 270;
A. Mazza, in S. Béguin and F. Piccinini, *Artisti, eruditi storiografi: la memoria di Nicolò, in Nicolò dell'Abate. Storie Dipinte Nella Pittura del Cinquecento tra Modena e Fontainebleau*, exhib. cat., Modena, Foro Boario, 2005, pp. 389-390, under no. 172, reproduced;
M. Riccomini, *Donato Creti, Le opere su carta. Catalogo ragionato*, Turin 2012, p. 30, no. 14.2, reproduced fig. 14.2

CATALOGUE NOTE

Elegantly drawn and meticulously finished, this is one of a group of sheets depicting figures in landscapes, which are characteristic of Creti's pen style (see also lot 143). Although they can occasionally be related to paintings, most seem to have been executed as independent works of art.

Marco Riccomini observes similarities with other sheets including a sketch in the Morgan Library showing a *Satyr Sneaking Up on a Sleeping Nymph*, and another of the same subject with onlookers in an elaborate landscape, in a private collection, in Bologna.¹ These drawings are datable in the second decade of the eighteenth century.²

¹Respectively, Riccomini, *op. cit.*, cat. 11.6, and Roli, *op. cit.*, cat. 19

²R. Roli, *Donato Creti*, Milan 1967, p. 87

CONDITION REPORT

Laid down on an old backing sheet. Some light staining to the branches higher right on the central tree. Very mild foxing towards the right edge of the sheet. A defect to the paper at the right edge lower center. Two small light brown stains at the center to the lower section of the sheet.

Sold mounted and in an 18th century, carved and gesso gilded frame.

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Master Works on Paper from Five Centuries

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Property from the Collection of Henry Rogers Broughton, 2nd Baron Fairhaven (1900-1973)

145

Georg Dionysius Ehret

The Roman Iris, together with The White Potentilla

Estimate:6,000 - 8,000 GBP

DESCRIPTION

From the Collection of Henry Rogers Broughton, 2nd Baron Fairhaven (1900-1973)

Georg Dionysius Ehret
(Heidelberg 1708 - 1770 London)

(a) *The Roman Iris*

(b) *The White Potentilla*

(a) Watercolour and bodycolour, heightened with gum arabic on vellum;
inscribed lower left: *CENTAUREA Napifolia Sp. Pl. 1295. / Turnip leav'd Centaury. Island of Candia.* numbered lower centre: 206
450 by 310 mm

(b) Watercolour and bodycolour, heightened with gum arabic, on laid paper, brown ink border;
inscribed lower left: *Potentilla, Alba.*, numbered lower right: 394
445 by 284 mm

(2)

PROVENANCE

Henry Rogers Broughton, 2nd Lord Fairhaven (1900-1973);
by descent to the present owner

CATALOGUE NOTE

See note to lot 142.

CONDITION REPORT

(a) The watercolour pigments are very well preserved. The vellum too has survived well with only the most minor evidence of surface dirt and occasional foxmarks. The work is laid down.

(b) The pigments in this watercolour have survived very well, as has the paper support. At the extreme upper edge there is a some very minor and subtle staining and there are other areas of very minor surface dirt elsewhere. The numbering, visible in the lower right, is a little rubbed. The left edge of the sheet is a little cockelled. The work is not laid down but is window mounted to a good quality mount.

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Master Works on Paper from Five Centuries

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Drawn to Life – Works on Paper from a Distinguished Private Collection

146

Pietro Antonio de' Pietri

The Birth of the Virgin

Estimate: 7,000 - 9,000 GBP

DESCRIPTION

Drawn to Life – Works on Paper from a Distinguished Private Collection

Pietro Antonio de Pietri
(Premia 1662 - 1716 Rome)
The Birth of the Virgin

Red chalk and red wash, extensively heightened with white,
within red chalk framing lines
Bears numbering in the lower margin 50
255 by 173 mm

PROVENANCE

With Pandora Old Masters, New York, in 1999;
Private collection, until 2011;
with Stephen Ongpin Fine Art, London,
where acquired by the present owner in 2011

LITERATURE

P. Bellini (ed.), *The Illustrated Bartsch. Vol.47: Italian Masters of the Seventeenth Century*, New York 1983, p. II, no. 1 (89)

CATALOGUE NOTE

The composition of this drawing is partly based, in reverse, on an etching of *The Birth of the Virgin* by Carlo Maratta, which, like most of the elder artist's prints, is thought to date from the beginning of his career, before 1660. In the present sheet, Pietro de' Pietri has made some significant changes to Maratta's composition, notably in the replacement of two women standing at the left edge of the print with the figure of Saint Joseph, and the addition of putti at the top of the composition.

CONDITION REPORT

Made up at the lower right corner.

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Master Works on Paper from Five Centuries

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Property from a Distinguished Private Collection

147

Giacomo Guardi

View of the Riva degli Schiavoni, Venice, with the Palazzo Ducale and Libreria di Sansovino

Estimate: 5,000 - 7,000 GBP

DESCRIPTION

Property from a Distinguished Private Collection

Giacomo Guardi

(Venice 1764 - 1835)

View of the Riva degli Schiavoni, Venice, with the Palazzo Ducale and Libreria di Sansovino

Gouache;

signed and inscribed on the verso: *Veduta della Riva de Schiavoni incominciando dalle Sanità li Giardini Reali, Leccia, Libreria Pubblica, Pallazzo Ducale, Le Prigioni e Casa Bernardi, tutto che guarda sopra il Canal grande R. Reccapito all*

Ospedaletto in Calle del Peruchier al No. 5245 dimanda /

Giacomo de Guardi

145 by 231 mm

PROVENANCE

Sale, London, Christie's, 4 July 2006, lot 45

LITERATURE

F. Spadotto, *Giacomo Guardi: Dipinti, disegni e gouaches*, Sencino 2019, p. 277 (under 'versions' of no. 273)

CONDITION REPORT

Mounted to show the autograph inscription and signature on the verso.

Media in good condition, colours strong.

Sold mounted and framed in a painted and gilded modern frame.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



148

Jan Lievens

Half-length study of a bearded man, pointing

Estimate: 20,000 - 25,000 GBP

DESCRIPTION

Jan Lievens
(Leiden 1607 - 1674 Amsterdam)
Half-length study of a bearded man, pointing

Pen and brown ink;
bears inscription in black chalk, verso: *Guercino* (twice), and
numbering in red chalk, upper left, verso: *L 118*
155 by 120 mm

CATALOGUE NOTE

This previously undescribed sheet, with its energetic handling and highly individual approach to physiognomy, can with some certainty be added to the relatively small group of pen and ink figure drawings by Jan Lievens, the great majority of whose known drawings are of other types. Defining the boundaries and chronology of this section of Lievens' drawn *oeuvre* is one of the greatest challenges to be faced when studying the artist's drawings, as only some five such sheets are either signed or directly connected with other works, and those five span more than four decades, from the very beginning to the very end of Lievens's life.

The present work is closest in handling to a signed sheet in Düsseldorf¹, with which it shares its very fluid and calligraphic penwork, pointed facial features and very strong, dark accents in the shadows. That drawing is generally believed to date from the period (1635-1644) when Lievens was living and working in Antwerp. At that time, the influence of Van Dyck was particularly evident in his drawing style. Other drawings by Lievens that are handled in a rather similar way are the *Half-Length Study of a Woman in Profile*, in the Abrams Collection at Harvard University², and the *River Gods*, recently sold from the Van Regteren Altena Collection.³ Also comparable, and showing more of the intensely hatched shading that is so apparent in the present work, is a *Study of an Old Man in Profile*, in a private collection.⁴

The shading in this newly discovered study is certainly more striking than in many of Lievens's other figural drawings, as is the way that this shading is combined with expansive, calligraphic lines, so freely handled that previous collectors attributed the drawing to Guercino; but one quality that unifies Lievens's drawings, particularly these pen studies, is that they show so many subtle differences of handling, one from another, while still maintaining stylistic consistency as a group. Lievens never stopped experimenting as a draughtsman, something that makes his drawings endlessly fascinating, if sometimes challenging to classify.

CONDITION REPORT

¹Düsseldorf, Kunstmuseum, inv. FP 5092; *Jan Lievens, a Dutch Master Rediscovered*, exh. cat., Washington, Milwaukee & Amsterdam, 2008-9, cat. 120

²Maida and George Abrams Collection, Boston; exh. cat., Washington *et al.*, *op. cit.*, cat. 96

³Sale, London, Christie's, 10 July 2014, lot 44; exh. cat., Washington *et al.*, *op. cit.*, cat. 105

⁴Private collection; G. Rubinstein, 'Three newly identified figure drawings by Jan Lievens', *Liber Amicorum Dorine van Sasse van Ysselt*, The Hague 2011, pp. 53-54, fig. 3

For further information on the condition of this lot please contact **adina.mukhamejan@sothebys.com**

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Master Works on Paper from Five Centuries

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Property from the Collection formed by Dr. Einar Perman (1893-1976), Stockholm

149

Attributed to Anton Mirou

River landscape with a path through trees

Estimate: 5,000 - 7,000 GBP

† VAT reduced rate ☐ No Reserves

DESCRIPTION

Property from the Collection formed by Dr. Einar Perman (1893-1976), Stockholm

Attributed to Anton Mirou
(Antwerp 1578 - 1621/27)

River landscape with a path through trees

Pen and brown ink and wash;
many inscriptions and musical staves on the verso
193 by 283 mm

PROVENANCE

Dr. Einar Perman (1893-1976), Stockholm,
by descent to the present owners,
sale, New York, Sotheby's, 31 January 2024, lot 117

EXHIBITION

Laren, Singer Museum, *Oude Tekeningen uit de Nederlanden. Verzameling Prof. E. Perman*, Stockholm, 1962, cat. 55 (as Gijsbert Gillis d'Hondecoeter)

CATALOGUE NOTE

This impressive, boldly drawn wooded river landscape has been associated with both Gillis Claesz. de Hondecoeter (1575/80-1638) and his son Gijsbert Gillisz. de Hondecoeter (1603-1653). It is, though, rather wilder in execution than any certainly attributable drawings by either artist, and is in some ways more reminiscent of certain works by Anton Mirou, another artist who was active in Frankenthal, such as the *Landscape with Water Mill, Castle and Buildings*, one of a series of drawings by the artist in Budapest.¹

¹Budapest, Szépművészeti Múzeum, inv. 1669; see T. Gerszi, *Netherlandish Drawings in the Budapest Museum, Sixteenth-Century Drawings*, Amsterdam 1971, p. 70, cat. 200, reproduced vol. 2, p. 194

CONDITION REPORT

The ink remains strong and legible. There are old creases where the sheet has been previously folded: three vertical creases, one down the centre and two either side of it, and a less noticeable crease running horizontally through the centre. There are also several smaller old creases that have been flattened, one along the bottom edge in the central portion of the sheet, another in the bottom left corner and one in the top left corner. There are several old repairs to the verso that are visible in the corresponding areas of the recto, primarily in the sky in the top right corner and a number in the bottom left section of the sheet, as well as a few yellowish stains in the sky. The top two corners have been made up.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



150

Jacques Jordaens

Head Study of a Bearded Gentleman

Estimate: 5,000 - 7,000 GBP

DESCRIPTION

Jacques Jordaens
(Antwerp 1593 - 1678)
Head Study of a Bearded Gentleman

Black and red chalk with touches of white heightening
163 by 132 mm

PROVENANCE

Purchased by the late father of the present owner in London,
circa 1960

CONDITION REPORT

Stuck to backing sheet in corners and at centre of each edge, otherwise free. Small light brown stain, lower centre. Scattered very light foxing towards bottom of sheet. Paper very slightly browned throughout but media and image good and strong.

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Property from the Collection formed by Dr. Einar Perman (1893-1976), Stockholm

151

Allaert Van Everdingen

Winter landscape with figures on a riverside path

Estimate: 4,000 - 6,000 GBP

† VAT reduced rate ☐ No Reserves

DESCRIPTION

Property from the Collection formed by Dr. Einar Perman (1893-1976), Stockholm

Allaert van Everdingen
(Alkmaar 1621 - 1675 Amsterdam)

Winter landscape with figures on a riverside path

Pen and brown and black ink, and grey wash over black chalk,
within brown ink framing lines;
signed with initials, lower left: AVE
125 by 177 mm

PROVENANCE

Van Parijs Collection, Brussels,
sale, Amsterdam, F. Muller, 11-12 January 1878, lot 284;
Ignatius Franciscus Ellinckhuysen (1814-1897), Rotterdam,
sale, Amsterdam, Muller/Van Gogh, 16-17 April 1879, lot 85;
Dr. Einar Perman (1893-1976), Stockholm,
by descent to the present owners,
sale, New York, Sotheby's, 31 January 2024, lot 131

EXHIBITION

Stockholm, Nationalmuseum, *Dutch and Flemish Drawings in the Nationalmuseum and other Swedish Collections*, 1953, cat. 223;
Laren, Singer Museum, *Oude Tekeningen uit de Nederlanden. Verzameling Prof. E. Perman*, Stockholm, 1962, cat. 38

LITERATURE

A. I. Davies, *The Drawings of Allart van Everdingen*, Doornspijk 2007, p. 230, cat. 165

CATALOGUE NOTE

Dramatic Nordic landscapes provided Everdingen with the subjects for many of his most familiar drawings, but this poetic drawing of a classic, calm Dutch winter scene represents another important side of his draughtsmanship.

CONDITION REPORT

Overall in very good condition. The media remains strong and legible.

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Master Works on Paper from Five Centuries

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152

Hendrick Avercamp

Two women and a dog on the bank of a frozen river near a village, to the left a boy on a sledge

Estimate: 7,000 - 9,000 GBP

‡ VAT reduced rate

DESCRIPTION

Hendrick Avercamp
(Amsterdam 1585 - 1634 Kampen)
Two women and a dog on the bank of a frozen river near a village, to the left a boy on a sledge

Black chalk and pen and brown and grey ink and watercolour,
within brown ink framing lines;
patches of colour-testing on the verso
124 by 183 mm

PROVENANCE

Anonymous sale, Amsterdam, Sotheby's, 15 December 1969, lot 252;
Professor Dr Drs Anton C.R. Dreesmann, Laren, inv. no B20, by whose executors sold, London, Christie's, *The Dr Anton C.R. Dreesmann Collection, part III*, 11 April 2002, lot 679, when acquired by Marianne Dreesmann,
Mrs Marianne L. Dreesmann-van der Spek, Laren, inv. no B034, her sale, Paris, Sotheby's, 12 July 2021, lot 69

EXHIBITION

South Bend, Indiana, The Snite Museum of Art, *On Loan from Holland, A Dutch Treat, Selections of XVII and XVIII Century Dutch Art from the Collection of Dr A.C.R. Dreesmann; A Bicentennial Celebration of Relations between the United States and the Netherlands*, 1982, cat. 14

CATALOGUE NOTE

Winter scenes such as this unquestionably constitute Hendrick Avercamp's best known, and best loved, subjects, combining a real sense of the atmosphere of winter with a mood of serene contemplation.

Drawings by Avercamp are extremely rare: fewer than 200 survive, nearly one third of those in the Royal Collection at Windsor Castle, and just four substantial drawings by the artist have been sold at auction in the last quarter century.¹ Marijn Schapelhouman, writing in the 2009-10 Amsterdam and Washington exhibition catalogue, gives a detailed description of the different types of drawings that he made, which range from rapidly sketched studies of single figures to highly finished watercolour compositions, some of them preparatory studies for prints.²

¹New York, Sotheby's, 12 January 2021, lot 97; London, Christie's, 10 July 2014, lot 40; New York, Sotheby's, 25 January 2007, lot 71; Amsterdam, Sotheby's, 8 November 2000, lot 89.

²M. Schapelhouman, 'The Drawings, Reflections on an Oeuvre,' in *Hendrick Avercamp, Master of the Ice Scene*, Amsterdam, Rijksmuseum, and Washington DC, National Gallery of Art, 2009-10, pp. 84-117, figs. 108-110.

CONDITION REPORT

Window mounted. Paper somewhat dirty and lightly stained in places, but media still well preserved and legible.

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Master Works on Paper from Five Centuries

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153

Roelant Roghman

Horse and Cart and Figures by a wayside Inn

Estimate: 10,000 - 15,000 GBP

† VAT reduced rate

DESCRIPTION

Roelant Roghman
(Amsterdam 1627 - 1692)
Horse and Cart and Figures by a wayside Inn

Pen and brown ink and grey wash over black chalk
238 by 410 mm

PROVENANCE

Alexandre-Pierre-François Robert-Dumesnil (1778-1864), Paris (L.2200),
his sale, London, Phillips, 18 May 1838, lot 740;
Emile Galichon (1829-1875), Paris (L.856),
his sale, Paris, Clément, 14 May 1875, lot 133;
purchased at this sale by his brother Louis Galichon (1829-1893), Paris (L.1060),
his sale, Paris, Danlos, 9 March 1895, lot 141;
purchased at this sale by Emile Louis Dominique Calando (1840-1898), Paris (L.837),
his son, Emile Pierre Victor Calando (1872-1953), Paris (with his inventory number and inscription in black chalk, verso: *No 1614L / R Roghmann*),
from whom purchased by Claude Catroux in 1951

CATALOGUE NOTE

This dynamically drawn, large-scale sheet by Roghman, with its illustrious French provenance, is an outstanding example of the artist's freer drawing style.

With the exception of his famous series of more than 240 drawings of Dutch castles¹, executed between 1646 and 1647, the great majority of Roghman's landscapes fall into one of two broad categories. Some are rather delicate landscapes, drawn with a fine pen in very dark brown ink and worked up with grey wash, while others are dashing depictions of rugged scenery, very freely drawn in black chalk and brown ink, usually with brown or grey wash, works which apparently postdate the artist's trip to (and possibly over) the Alps, in the mid-1650s. This latter group, which are usually freely invented, mountainous views, have been classified by Werner Sumowski as the artist's *monumental landscapes*, owing to their generally heroic themes and grandiose compositions.² Though differing from these 'monumental landscapes' as regards subject matter, the present drawing is very comparable to those works in its combination of media, its free and energetic handling, and its considerable visual power.

¹H.W.M. van der Wijck and J.W. Niemeijer, *De Kasteeltekeningen van Roelant Roghman*, 2 vols., Aalphen aan den Rijn 1989-90

²W. Sumowski, *Drawings of the Rembrandt School*, vol. X, New York 1992, pp. 5041-3, and nos. 2234-2250, 2257^x, 2258^x

CONDITION REPORT

Window mounted. Two minor back ed relairs, bottom edge. Some thin areas and minor repairs, left edge and right corners. Some light staining, especially to left and top, and slight water stains top corners. Ink a little sunk towards lower left. Media otherwise good, strong and fresh, and overall impression given by the drawing good.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



154

Lambert Harmensz. Doomer

Figures on a path through a village, a windmill behind

Estimate: 5,000 - 7,000 GBP

† VAT reduced rate

DESCRIPTION

Lambert Doomer
(Amsterdam 1624 - 1700)
Figures on a path through a village, a windmill behind

Pen and brown ink and wash
190 by 279 mm

PROVENANCE

Richard Jung (1911-1986), Freiburg im Breisgau (L.3791);
sale, Amsterdam, Sotheby's, 5 November 2002, lot 53

CATALOGUE NOTE

The majority of Doomer's landscape drawings represent identified locations, in most cases either along the River Loire, in France, a region that the artist documented extensively during the course of his travels there in 1645-46 (see lot 157), or in the German Rhineland, which he visited somewhat later, around 1663. The location depicted in this atmospheric, rather Rembrandtesque village view would appear to be Dutch, but remains so far unidentified.

CONDITION REPORT

Ink somewhat sunk in larger areas, with some loss of clarity of image. Lighter areas still fully legible. Some light foxing, and some light abrasions and losses, lower left (backed with reinforcing paper). Two small repaired holes, one upper centry in sky, the other on horizon towards left.

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Master Works on Paper from Five Centuries

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Property from the Collection formed by Dr. Einar Perman (1893-1976), Stockholm

155

Nicolaes Pietersz. Berchem

Landscape with herders and animals

Estimate: 12,000 - 18,000 GBP

† VAT reduced rate

DESCRIPTION

Property from the Collection formed by Dr. Einar Perman (1893-1976), Stockholm

Nicolaes Pietersz. Berchem
(Haarlem 1620 - 1683 Amsterdam)
Landscape with herders and animals

Black chalk and oiled black chalk or charcoal
194 by 308 mm

PROVENANCE

Louis Metayer, sale, Amsterdam, van der Schley *et al.*, 16 December 1799, portfolio D, no. 7;
Neville Davison Goldsmid (1814-1875), The Hague (L.1962);
Frits Lugt (1884-1970), Paris, 1938-48 (his pencil inventory number, I.5518, verso);
Dr. Einar Perman (1893-1976), Stockholm,
by descent to the present owners,
sale, New York, Sotheby's, 31 January 2024, lot 132

EXHIBITION

Laren, Singer Museum, *Oude Tekeningen uit de Nederlanden. Verzameling Prof. E. Perman, Stockholm, 1962*, cat. 4

LITERATURE

A. Stefes, 'Nicolaes Pietersz. Berchem - Die Zeichnungen,'
Dissertation, Uni Bern, 1997, cat. no. II/131 (as 1657/58)

CATALOGUE NOTE

Despite the fact that it seems he never himself visited Italy, Berchem's delightful, animated paintings and drawings lie at the very heart of the Dutch tradition of Italianate landscape. He was also something of a pioneer, in making significant numbers of fully signed, finished drawings for sale, although the rapid, sketchy nature of the present drawing indicates that this was not one of them, and that it was made rather as a working study. The figure group seen here, though not identical to that in any known painting by the artist, is of a type that recurs frequently in his work.

As Annemarie Stefes has noted, Berchem was an innovative draughtsman on a technical level, using a considerable variety of media, sometimes in unusual combinations.¹ Here, he has combined normal black chalk with chalk or charcoal that has been soaked in linseed oil, thereby achieving a very original variety of touch and tone, unlike anything that is to be found in the works of other Dutch landscape artists of the time. This combination is only found in a handful of Berchem's drawings, most of which, like the Rijksmuseum's *Diana and her nymphs on the shores of a lake*², are fairly elaborate compositions dating from the early 1660s or later, but one other, a *Hunting Scene* in the British Museum, is a little earlier - dated by Stefes, like the Perman drawing, to 1657/58.³

We are grateful to Stijn Alsteens for informing us that the pencil inventory number on the reverse of this drawing is that of Frits Lugt, and that Lugt's inventories record that the drawing was in the collection from 1938 until 1948.

¹*Nicolaes Berchem. In the Light of Italy*, exh. cat., Haarlem, Frans Hals Museum, Zürich, Kunsthaus, and Schwerin, Staatliches Museum, 2006-7, p. 112

²Amsterdam, Rijksmuseum, inv. RP-T-1983-500

³London, British Museum, inv. 1895,0915.1114

CONDITION REPORT

Overall condition, good and fresh. Chalk well preserved and sheet generally clean. Very slight narrow strip of discolouration along top edge, from former mounting.

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156

Adriaen van de Velde

Hunting Party by Steps to a Terrace

Estimate: 8,000 - 12,000 GBP

† VAT reduced rate

DESCRIPTION

Adriaen van de Velde
(Amsterdam 1636 - 1672)
Hunting Party by Steps to a Terrace

Pen and brown ink and brown and grey wash over indications in black chalk, within black ink framing lines;
bears inscription in brown ink, *verso*: *Verkolje na Breenbergh*.
203 by 236 mm

PROVENANCE

Probably in the possession of the Van Bleysweyck family at the beginning of the 18th century,
by inheritance in 1734 to Baron Hendrick van Slingelandt (1702-1759),
thence by descent until sale, Amsterdam, Sotheby's, 13 November 1991, lot 342 (as Jan Verkolje the Elder);
sale, London, Christie's, 12 December 1996, lot 289 (as Jan Verkolje the Elder);
sale, New York, Sotheby's, 29 January 2014, lot 161 (as Jan Verkolje the Elder)

CATALOGUE NOTE

Though the inscription on the *verso* previously led to the conclusion that this drawing was by Jan Verkolje, the style appears much more typical of Adriaen van de Velde, who was in any case known to have been responsible for the composition. Another version of the drawing, in Angers, much the same size as this but more precisely handled and more worked up in areas such as the architecture, is signed and dated *a.v.velde f/1664*.¹ Two further drawn versions of the subject, this time with more significant compositional differences, do, however, seem to be by Verkolje, and may be based on a lost final painting by Adriaen van de Velde.²

As the late William W. Robinson established, over fifty of the more than two hundred known drawings by Adriaen van de Velde relate in some way to one of his painted compositions.³ Robinson divided these preparatory drawings into four categories: free landscape studies that were subsequently incorporated into paintings; rapid 'first thought' sketches for compositions; more highly finished, final compositional studies; and large chalk studies of individual figures.

For one painting at least, last seen when it appeared on the art market in 1993, preparatory drawings of the last three types all survive, providing a fascinating visual record of the artist's creative process.⁴ The present drawing is in many respects comparable in style to the initial, more sketchily executed drawing in that series, now in the British Museum⁵; though the former is somewhat more worked up, we see in both sheets very much the same shorthand in the definition of figures and foliage, and broad, rather flat, washes. The more carefully executed drawing in Vienna, which follows the British Museum's study, is, on the other hand, very similar in execution to the version of the present composition in Angers. Also extremely similar in style to the present drawing is another sheet in the British Museum, depicting *A Hunting Party in the Grounds of a Country House*, which is a study for a painting in the Rothschild family collection⁶, while good parallels for the handling in the background trees can be found in

the Rijksmuseum's sketchy drawing of *A herdsman with livestock and passing travellers in a southern landscape with an ancient ruin*.⁷

Although the painting for which this elegant drawing and the one in Angers must have been studies has not survived, Van de Velde treated the theme of a well-to-do couple departing for the hunt from their country estate several times. The grand painting of 1662, in the Schroder collection, and the elaborate drawn version of the same composition, in the Petit Palais, are particularly impressive.⁸

¹Angers, Musée Turpin de Crissé, Inv. MTC 4983; see B. Cornelis and M. Schapelhouman, *Adriaen van de Velde, Dutch Master of Landscape*, exh. cat., Amsterdam, Rijksmuseum, and London, Dulwich Picture Gallery, 2016-17, p. 81, fig. 99

²Chicago, Art Institute, inv. 1959.533, and sold, Amsterdam, Sotheby's, 8 November 2000, lot 73

³W.W. Robinson, 'Preparatory Drawings by Adriaen van de Velde', in *Master Drawings*, vol. 17 (1979)

⁴Cornelis and Schapelhouman, *op. cit.*, pp. 149-154, cats. 35-38

⁵Inv. Oo,11.258; *Ibid.*, cat. 35

⁶Inv. Oo,11.243; *Ibid.*, p. 82, figs. 101, 102

⁷Amsterdam, Rijksmuseum, inv. RP-T-1902-A-4604; *Ibid.*, cat. 50

⁸*Ibid.*, cats. 11-12

CONDITION REPORT

Window mounted. Light horizontal crease across top of sheet. Some light foxing but condition otherwise good and fresh.

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Master Works on Paper from Five Centuries

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Property from the Collection formed by Dr. Einar Perman (1893-1976), Stockholm

157

Lambert Harmensz. Doomer

Cave dwellings near Saumur on the Loire

Estimate: 12,000 - 18,000 GBP

† VAT reduced rate

DESCRIPTION

Property from the Collection formed by Dr. Einar Perman (1893-1976), Stockholm

Lambert Harmensz. Doomer
(Amsterdam 1624 - 1700)
Cave dwellings near Saumur on the Loire

Pen and brown ink and brown and grey wash, within black ink framing lines, on ruled ledger paper;
bears inscription, verso: *buijte Samurs aande / revier de Loire*
238 by 410 mm

PROVENANCE

Jeronimus Tonneman (1687-1750), Amsterdam,
his sale, Amsterdam, 21 October 1754 ff, among Kunstboek S,
nos. 1-6 and 8-11;
sale, Van Kinschot Luden and other collections, Amsterdam, 31
January 1899, lot 744;
sale, Amsterdam, 11 June 1912, lot 65;
purchased at that sale by Dr. Cornelis Hofstede de Groot
(1863-1930), The Hague (L.561),
his sale, Leipzig, C.G. Boerner, 4 November 1931, lot 78 (to
Nebehay);
Dr. Einar Perman (1893-1976), Stockholm,
by descent to the present owners,
sale, New York, Sotheby's, 31 January 2024, lot 133

EXHIBITION

Leiden, Stedelijk Museum 'De Lakenhal', *Tentoonstelling van
Teekeningen van Oud-Hollandse Meesters uit de Verzameling
van Dr. C. Hofstede de Groot*, 1916, part III, cat. 23;
Stockholm, Nationalmuseum, *Dutch and Flemish Drawings in
the Nationalmuseum and other Swedish Collections*, 1953, cat.
243;
Laren, Singer Museum, *Oude Tekeningen uit de Nederlanden.
Verzameling Prof. E. Perman*, Stockholm, 1962, cat. 35

LITERATURE

H.M. van den Berg, 'Willem Schellinks en Lambert Doomer in
Frankrijk, *Oudheidkundig Jaarboek* 11, 1942, p. 30, no. 84;
W. Schulz, 'Lambert Doomer. 1624-1700. Leben und Werke',
Diss., Berlin 1972, p. 293, cat. 161;
W. Schulz, *Lambert Doomer. Sämtliche
Zeichnungen*, Berlin/New York 1974, p. 64, cat. 109;
W. Sumowski, *Drawings of the Rembrandt School*, vol. 2, New
York 1979, pp. 1086-7, cat. 509^x;
S. Alsteens and H. Buijs, *Paysages de France, dessinés par
Lambert Doomer et les artistes hollandais et flamands des
XVI^e et XVII^e siècles*, Paris, Fondation Custodia, 2008, pp. 145,
148, note 8

CATALOGUE NOTE

In 1645, Lambert Doomer set off by sea from his native Amsterdam to visit his brother, who was living and working as part of the community of Dutch artists and merchants in the western French city of Nantes. Travelling for part of the time with fellow artist Willem Schellinks, whose diaries are an important art-historical resource, Doomer sailed first to the Isle of Wight and then to La Rochelle, entering the Loire at its mouth before proceeding to Nantes. Thereafter, he continued up the length of the Loire, and visited Paris and the south of France, before returning home.

During the course of these travels, Doomer made numerous drawings, ranging from fairly rapid and unassuming sketches to more elaborately worked up views, and in many cases he then developed large finished drawings based on his travel sketches - drawings that often exist in several versions, made both at the time and in later decades. Some eleven such finished drawings, including four French views, came into the possession of the Amsterdam merchant, Laurens van der Hem, who was both commissioning and amassing vast numbers of generally highly finished topographical drawings to interleave within his copy of Bleau's *Atlas Major*, creating the extraordinary ensemble of maps and drawings, the *Atlas Van der Hem*, now housed in the Royal Library, Vienna.

Then, from the 1670s on, Doomer made more repetitions of his French travel sketches, many of them, including this example, on sheets of paper taken from an account book (identified by the three ruled lines across the top of the sheet). It seems likely this series of drawings revisiting the artist's earlier travel sketches was made to order for a patron, but no specific commission is recorded.

Clearly, the remarkable cave-dwellings that are to be found in various locations along the course of the Loire were of the greatest interest to Doomer. Although no known travel sketch from the 1640s representing this exact location is known, other cave-dwellings near

Saumur are recorded in two travel sketches, and a number of later, worked up drawings.¹

Despite the lack of obvious landmarks in this view, we know the location depicted from the inscription on the *verso*. This same handwriting is to be found on many if not all of the Doomer drawings on account book paper, and these inscriptions are widely thought to have been written, perhaps on the basis of some kind of list made by Doomer himself, by the Amsterdam collector Jeronimus Tonneman (1687-1750), the sale of whose collection included no fewer than 147 drawings by Doomer.² Ten of these are described in the sale catalogue as views 'by *Samurs*', but sadly no further details of the views depicted are given.

¹Alsteens and Buijs, *op. cit.*, pp. 144-8

²*Ibid.*, pp. 35-7

CONDITION REPORT

Ink has sunk into the paper a little throughout. Some light wrinkling and creases, especially upper left. Fine repaired tear, lower left. A little very light foxing throughout, but overall condition reasonably good.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



158

Allaert Van Everdingen

Rocky Coast with Figures in a Rowing Boat

Estimate: 5,000 - 7,000 GBP

‡ VAT reduced rate

DESCRIPTION

Allaert van Everdingen
(Alkmaar 1621 - 1675 Amsterdam)
Rocky Coast with Figures in a Rowing Boat

Black chalk and grey wash, with later additions in pen and brown ink, within brown ink framing lines;
signed with initials, lower right: AVE
109 by 151 mm

PROVENANCE

Possibly Dionys Muilman (1702-2772), Amsterdam, possibly his sale, Amsterdam, 29 March 1773, lot E.360, to Joannis van den Berg;
possibly Philippe Huart (d. c. 1869), Paris (previously on his mount; see L.2083);
Emile Louis Dominique Calando (1840-1898), Paris (L.837, with his pencil inventory number, verso: 1650),
his son, Emile Pierre Victor Calando (1872-1953), Paris, sale, Amsterdam, Sotheby Mak van Waay, 3 May 1976, lot 175;
Private Collection, Belgium;
sale, New York, Christie's, 25 January 2005, lot 194

LITERATURE

J.A. Bolten and T. Folmer-von Oven, *Catalogue of Drawings [from a private collection]*, Hilversum 1989, p. 124, note 1, under no. 66;
A.I. Davies, *The Drawings of Allart van Everdingen*, Doornspijk 2007, pp. 241-2, cat. 193

CONDITION REPORT

Hinged at top to backing board. Remains of another hinge, bottom centre, verso. Patches of glue and minor thin areas from former mounting down left edge, verso. Lightly foxed throughout. Otherwise good condition. Sold in a modern carved and gilded frame.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



159

Anthonie Waterloo

Landscape with dense woods by a stream

Estimate: 7,000 - 9,000 GBP

† VAT reduced rate

DESCRIPTION

Anthonie Waterloo
(Lille 1609 - 1690 Utrecht)
Landscape with dense woods by a stream

Black chalk and grey wash, within black ink framing lines;
signed with monogram, lower centre: *AW* and bears initials in
black chalk, verso: *D.S.*, overwritten in black ink, and extended
in brown ink to read: *D. Schellings*
324 by 448 mm

CATALOGUE NOTE

Anthonie Waterloo's large-scale drawings of dense woods crowding the banks of small rivers include some of the most powerful and atmospheric of all the many landscape drawings produced in the Netherlands during the 17th century. Energetically worked in a mixture of types of black chalk of various densities and darknesses, with deft touches of grey wash, they are often, as here, works not only of great power, but also of remarkable tonal and textural richness and subtlety.

CONDITION REPORT

Overall condition good and fresh. Window mounted. A few very minor thin areas in paper towards edges. A few very light spots, mainly in sky. Some slight wrinkles in paper surface, left edge, and some very slight abrasions, top left corner, but otherwise media good and strong.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



160

Reinier Nooms, called Zeeman

Three ships under sail

Estimate: 8,000 - 12,000 GBP

† VAT reduced rate

DESCRIPTION

Reinier Nooms, called Zeeman
(Amsterdam 1623/24 - 1664)
Three ships under sail

Pen and brown ink and grey wash over indications in black
chalk, within black ink framing lines;
signed in brown ink, on flag of left ship: *Zeeman*
178 by 290 mm

CATALOGUE NOTE

Although the 170 or so prints of Reinier Nooms, known
as 'Zeeman', are something of a cornerstone of 17th-
century Dutch marine art, extremely little is known of
the life story of this important, influential and talented
artist. Though he was prolific as a printmaker, Zeeman's
drawings are rare.

CONDITION REPORT

Laid down and window mounted. Four significant
repaired losses to paper, in upper centre of sheet (two of
them in the sky at the edges of the sheet, two impinging
into the masts of the ships). Light diagonal crease
towards top centre. A little surface dirt and very minor
staining and abrasions in one or two other places, but
media generally well preserved and strong.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



161

Jan de Beijer

The Nieuwezijds Vorburgwal, Amsterdam, with the back of the Town Hall

Estimate: 10,000 - 15,000 GBP

† VAT reduced rate

DESCRIPTION

Jan de Beijer
(Aarau 1703 - 1780 Emmerich)
The Nieuwezijds Vorburgwal, Amsterdam, with the back of the Town Hall

Pen and grey ink and watercolour and gouache, within black ink framing lines
255 by 377 mm

PROVENANCE

Sale, The Hague, van Stockum, 12 October 1994, lot 425;
J.A.M. Smit, Oegstgeest;
Sale, London, Christie's, 6 December 2018, lot 66

CATALOGUE NOTE

This view along Amsterdam's Nieuwezijds Vorburgwal is one of the city's best-known vistas. We are here looking northwards along the canal (today filled in), towards the rear of Jacob van Campen's famous Amsterdam town hall, the pediment of which is surmounted by a grand statue of Atlas. Two other versions by De Beijer of this essential Amsterdam view, with different staffage, are both in the Stadsarchief, Amsterdam.¹

¹H. Romers, *Achttiende-eeuwse gezichten van steden, dorpen en huizen, naar het leven getekend door J. de Beijer*, 6 vols., The Hague 1987-2000, vol. 4, nos. 931 and 1023

CONDITION REPORT

Window mounted. Paper lightly discoloured, especially in narrow band close to all four edges. Two thin spots and minor repairs, upper centre. Media still good and fresh.

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Master Works on Paper from Five Centuries

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162

Giovanni Battista Piazzetta

A young man wearing a turban, looking to the left

Estimate: 30,000 - 40,000 GBP

† VAT reduced rate

DESCRIPTION

Giovanni Battista Piazzetta

(Venice 1682 - 1754)

A young man wearing a turban, looking to the left

Black chalk heightened with white, on faded light blue paper;
all contours indented for transfer

362 by 297 mm

PROVENANCE

Antonio Morassi (1893- 1976), Milan (L.143a)

CATALOGUE NOTE

This study of a young man wearing a turban is part of a large series of drawings known as *'Teste di Carattere'*. Piazzetta established his international reputation as a skillful and talented draftsman producing handsome finished head studies, intended as works of art in their own right to be framed and displayed along painted compositions. These works were very much in demand with collectors and more affordable than a painting.

The popularity of these head studies grew when Piazzetta gave his drawings to be engraved. Though no engraving is known today that corresponds to this study, the contours of the drawing have been indented with a stylus for transfer.

The drawing was owned by the famous art historian Antonio Morassi who was renowned for his knowledge of 18th century Venetian art and especially interested in Old Master Drawings, which he collected.

CONDITION REPORT

The sheet is hinged at the top. The paper has faded to a beige colour. There are losses at the top of the right edge, made up. To the right toward the margin a vertical line where the sheet was hanged to dry. Several creases scattered and folds. The paper is slightly buckled. Slight rubbing of the black chalk. Few small brown stains and tiny tear to the left margin.

Sold in a carved, gilded and painted, possibly 18th century frame

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



163

Marco Ricci

Summer Landscape with an Italian Hill Town and Grain Harvesters

Estimate: 15,000 - 20,000 GBP

DESCRIPTION

Marco Ricci
 (Belluno 1676 - 1730 Venice)
Summer Landscape with an Italian Hill Town and Grain Harvesters

Tempera on kidskin
 300 by 450 mm

PROVENANCE

Sale, London, Christie's, 4 July 1984, lot 73;
 Khalil Rizk, New York;
 Pierre Durand, New York

CATALOGUE NOTE

The present sheet is a fine and fresh example of a genre that Ricci made his particular specialty. Indeed, the artist appears to have produced as many gouache landscapes, painted on kidskin (and, only occasionally, on paper), as he did larger-scale works in oil. These picturesque and brightly coloured landscapes were intended to be framed and displayed as small paintings. Aptly described by Michael Levey as 'atmospherically subtle, small scenes of the north Italian countryside, invested with such a direct eye for nature that Corot might have envied it',¹ Ricci's gouache landscapes often display distinct echoes of the countryside around the artist's native hill town of Belluno, in the eastern Dolomites. Some 130 of these gouache landscapes are known today, almost a quarter of which are in the Royal Collection at Windsor Castle.

Another gouache landscape depicting a grain harvest, different in composition, is in a private collection in Italy,² while a similar subject is also found in a gouache drawing formerly in a private collection in London.³

¹Michael Levey, 'Introduction to 18th-Century Venetian Art', in J. Martineau and A. Robison, ed., *The Glory of Venice: Art in the Eighteenth Century*, exhib. cat., London, Royal Academy of Arts and Washington, National Gallery of Art, 1994-95, p. 29

²Annalisa Scarpa Sonino, *Marco Ricci*, Milan, 1991, p. 147, no. T 26, p. 282, fig. 208

³Egidio Martini, *La pittura del Settecento Veneto*, Udine, 1982, fig. 105

CONDITION REPORT

Laid down on cardboard. The paper slightly undulated towards the upper section of the sheet. At the top margin a few wrinkles and tiny losses. Minor scratch and dents near the top edge. Small losses along the left edge and at the bottom left corner. The sheet was previously nailed possibly to a stretcher, little holes are visible at the bottom edge. Overall the media is fresh.

Sold in an 18th century carved and gilded frame.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property from a Private Collection

164

Carle van Loo

Studies for a seated figure and drapery

Estimate: 8,000 - 12,000 GBP

† VAT reduced rate ☐ No Reserves

DESCRIPTION

Property from a Private Collection

Carle van Loo

(Nice 1705 - 1765 Paris)

Studies for a seated figure and drapery

Red chalk (*recto*), the central head traced in ink (*verso*)

bears old attribution: *Carle Vanloo*

540 by 445 mm

PROVENANCE

François Charles de Cormis (1902-1984), Aix-en-Provence (L.3550);

sale, Monaco, Christie's, 20 June 1994, lot 91;

Pierre Pfeiffer, London,

sale, Paris, Christie's, 15 November 2006, lot 140.

EXHIBITION

Munich, Bernheimer, *The Pfeiffer Collection of Old Master Drawings*, 2001, pp. 52-53, reproduced.

CONDITION REPORT

The drawing is made on two joined sheets of paper. The red chalk is well preserved. Some foxing along the bottom edge and some staining along the left edge. There is an old shallow crease across the centre of the sheet, near the joint of the paper, and several small creases along the right edge. Overall the sheet remains in relatively good condition. Sold framed.

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Master Works on Paper from Five Centuries

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Drawn to Life – Works on Paper from a Distinguished Private Collection

165

Jacques-André Portail

La Lecture

Estimate: 20,000 - 30,000 GBP

DESCRIPTION

Drawn to Life – Works on Paper from a Distinguished Private Collection

Jacques-André Portail
(Brest 1695 - 1759 Versailles)
La Lecture

Black and red chalk and watercolour
291 by 240 mm

PROVENANCE

John Mortimer Schiff,
his sale, London, Christie's, 24 June 1938, lot 47;
with Galerie Cailleux, Paris;
Private collection, Paris;
sale, Paris, Christie's, 10 April 2013, lot 55,
where acquired by the present owner

EXHIBITION

Paris, Galerie Cailleux, *Le dessin français de Watteau à Prud'hon*, 1951, cat. 105;
Paris, Galerie Cailleux, *Watteau et sa génération*, 1968, cat. 121

LITERATURE

X. Salmon, *Jacques-André Portail, 1695-1759*, Cahiers du dessin Français, Paris, 1996, no. 16, illustrated

CATALOGUE NOTE

Portail began his career as an architect, in his native Brittany, and only came to Paris in middle age, to take up a post as superintendant of the King's pictures, at Versailles. His career, particularly from the point of his arrival in Paris, *circa* 1740, is well documented in Xavier Salmon's 1996 publication on the artist, from which it becomes clear that despite his lack of a formal Academy training, the elegance and technical skill achieved in his drawings made Portail's work eminently fashionable among contemporary collectors and members of the French court alike.¹ His precise manner of combining red and black chalk to produce an almost porcelain-like finish is highly distinctive, and in a very few outstanding works, of which this is one, he combines this technique with delicately applied watercolour. Comparable works include the *Young Woman with a Song Book*, in the Fogg Museum at Harvard University, and the *Young Woman Drawing at a Table*, in the Morgan Museum and Library, New York.²

¹Salmon, *op. cit.*, pp. 5-11

²Salmon, *op. cit.*, cats 12 and 18

CONDITION REPORT

Hinged at top edge to backing. Remains of glue from previous mounting around all four edges, verso. Small loss, upper left corner. Sheet very lightly discoloured throughout, but overall condition good and fresh.

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Master Works on Paper from Five Centuries

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166

Giovanni Domenico Tiepolo

The Holy Family Returns to Nazareth

Estimate: 40,000 - 60,000 GBP

† VAT reduced rate

DESCRIPTION

Giovanni Domenico Tiepolo
(Venice 1727 - 1804)
The Holy Family Returns to Nazareth

Pen and brown ink with grey and brown washes over black chalk, within brown ink framing lines
481 by 376 mm

PROVENANCE

Probably purchased in Venice in 1833 by Monsieur Fayet;
M.L. Joly sale, Hôtel Drouot, 26 January 1911, lot 174;
Jacques Guérin, Paris,
his sale, Paris, Hôtel Drouot, 20-21 December 1922, lot 63;
sale, Tours, Hôtel des Ventes, 7 May 1979, lot 11;
with Galerie Paul Prouté, Paris, *Dessins, estampes*, 1980, no. 58;
sale, Paris, Hôtel Drouot, 2 December 1987, lot 22,
where acquired by Henri Gross and Stefanie Gross (née Lindenbaum), Paris,
thence by descent

LITERATURE

C. Conrad, 'Die grossformatigen religiösen Zeichnungen Giovanni Domenico Tiepolos,' unpublished Ph.D. dissertation, Heidelberg University, 1996, no. 66;
A.M. Gealt and G. Knox, *Domenico Tiepolo: A New Testament*, Bloomington and Indianapolis, 2006, p. 224, no. 76, reproduced in color p. 225

CATALOGUE NOTE

Adelheid Gealt and George Knox's authoritative publication on the remarkable series of similarly conceived drawings to which this sheet belongs, the so-called *Large Biblical Series*, has illuminated a fascinating exploration of the Christian story, from the parentage of the Virgin Mary to the martyrdom of Peter and Paul, which is of considerable intellectual and theological complexity, as well as incredible artistic skill. As they have pointed out, it is extraordinary how Giandomenico does not simply illustrate a text, but each time uses all the visual resources of Venetian art in his repertoire to create a uniquely original and inventive series of images.¹

Nothing is known of the original purpose or extent of the series, but some 313 drawings are currently known, scattered in public and private collections throughout the world. Given that some very familiar biblical scenes are missing, it seems likely that the series was originally even more extensive. It is generally assumed that it was created not as a result of any commission, but as a work of personal piety, begun after 1785 when the artist retired to the Tiepolo family villa at Zianigo. The strong emphasis throughout the series on the figure of Saint Peter has, however, led Gealt and Knox to suggest that if any patron were in some way influential in the creation of the series, it may have been Pope Pius VI (1717-1799), to whom Giandomenico dedicated a suite of prints.²

The drawings began to emerge onto the market via various French collectors in the nineteenth century. As Gealt and Knox suggest, it seems plausible that although the series seems never to have been bound into volumes, the drawings remained together as loose sheets until they were bought in Venice in 1833 by a Monsieur Fayet. An album of 138 drawings from the series, originating from the Fayet collection, is now in the Louvre.³

¹Gealt and Knox, *op. cit.*, pp. 3-4

²*Ibid.*, p. 66 and note 71

³. *Ibid.*, pp. 6-7

CONDITION REPORT

Hinged in about six points along the margins.
Foxing scattered on the entire sheet. Top center right
some light staining dew to humidity. The upper section
has more visible staining.

The wash is still strong.

Sold in an 18th century carved and gilded, wooden
frame.

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assessing the condition of the lot, it is for guidance
purposes only. Such condition report may not refer to
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Master Works on Paper from Five Centuries

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Property from a Private Collection

167

Etienne Parrocel

A study for a pietà, with subsidiary studies of hands and a foot

Estimate: 7,000 - 9,000 GBP

⚡ VAT reduced rate ☐ No Reserves

DESCRIPTION

Property from a Private Collection

Etienne Parrocel

(Avignon 1696 - 1775 Rome)

A study for a pietà, with subsidiary studies of hands and a foot

Black and white chalk on blue paper

560 by 330 mm

PROVENANCE

Sale, Monaco, Christie's, 30 June 1995, lot 69;

Pierre Pfeiffer, London

EXHIBITION

Munich, Bernheimer, *The Pfeiffer Collection of Old Master Drawings*, 2001, pp. 46–47, reproduced.

CATALOGUE NOTE

A prolific draughtsman, Etienne Parrocel produced a considerable number of drawings, ranging from copies after the antique, to studies and finished compositions.

Whereas the majority of his drawings after the antique¹ and finished compositions were done in pen and brush and brown ink, his studies are, for the most part, executed in black chalk heightened with white chalk, although there are a number of drawings done exclusively in red chalk.

The present sheet is a wonderful example of Etienne Parrocel's graphic style, characterized by long contour lines and dynamic hatching.² Executed on well preserved blue paper, the drawing has a real sense of three dimensionality, which was central to the artist's drawn *oeuvre*. From the addition of subsidiary studies, not all of which clearly relate to the figures of Christ and the Virgin, it is evident that Parrocel is trying to work out the composition, however this drawing has not been connected to any surviving work.

Descending from a large artistic dynasty, Etienne Parrocel trained under his uncle Pierre Parrocel, who in turn trained in the studio of Carlo Maratta, and the influence of both artists is evident in Etienne's practice. In 1717 Etienne Parrocel moved to Rome and adopted the Italian name Stefano.

¹The Louvre Museum has 324 works on paper by Etienne Parrocel in their collection, most of which are drawings after the antique. Inv. no. RF 3729

²O. Michel in *Une Dynastie de peintres les Parrocel* (Carnets d'études 9), exhib. cat., Paris, École nationale supérieure des beaux-arts; Avignon, Musée Calvet, 2008, pp. 63-65

CONDITION REPORT

The sheet is fully laid down and hinged at the top. Overall in good condition, with media remaining strong. Some staining along the left edge and towards the bottom of the sheet, as well as two repaired losses, one in the top left corner and one along the lower portion of the right edge. Some light creasing and slight discoloration along the top and bottom edges of the sheet, but overall the tone of the paper is strong. Sold framed.

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Master Works on Paper from Five Centuries

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Drawn to Life – Works on Paper from a Distinguished Private Collection

168

Giovanni Domenico Tiepolo

Four Frolicking Putti

Estimate: 10,000 - 15,000 GBP

DESCRIPTION

Drawn to Life – Works on Paper from a Distinguished Private Collection

Giovanni Domenico Tiepolo
(Venice 1727 - 1804)
Cupid and Putti with Doves on Clouds

Pen and brown ink and wash;
signed in brown ink, lower left: *Dom^o. Tiepolo f.*
bears Bossi-Beyerlen numbering on the verso in pen and brown ink: *no. 3548 Xrs*
183 by 273 mm

PROVENANCE

Giovanni Domenico Bossi (1767-1853),
by descent to his daughter Maria Theresa Karoline Bossi
(1825-1881),
by descent to her husband,
Carl Christian Friedrich Beyerlen (1826-1881),
his sale Stuttgart, H.G Gutekunst, 27 March 1882 (lot number
unknown);
sale, New York, Christie's, 11 January 1989, lot 66;
Private collection, Germany;
with Katrin Bellinger, Colnaghi, London,
where acquired by the present owner

CONDITION REPORT

Laid down and hinged at the top corners. Slight traces of previous mounting top edge and left side. A slight stain at the top center. The brown ink seem to have sunk in places but overall the media is strong.
Sold mounted and in a carved and gilded frame.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Drawn to Life – Works on Paper from a Distinguished Private Collection

169

François Boucher

Young boy leaning against a barrel and holding a basket

Estimate: 30,000 - 40,000 GBP

DESCRIPTION

Drawn to Life – Works on Paper from a Distinguished Private Collection

François Boucher
(Paris 1703 - 1770)

Young boy leaning against a barrel and holding a basket

Black and white chalk on grey paper within brown ink framing lines;

signed and dated, lower left: *F. Boucher 1765*

366 by 214 mm

PROVENANCE

On the mount of the Parisian mountmaker Jean-Baptiste Glomy (1711-1786) (L.1085);
Baroness Eugène de Rothschild (1885–1946),
from whose collection sold, London, Sotheby's, 27 April 1977, lot 65;
purchased at that sale by Sir Karl Theodore Parker (1895-1992), Oxford;
sale, London, Sotheby's, 22 April 1998, lot 128 (as Follower of François Boucher);
with Day and Faber, London;
Dr. Joseph Goldyne, San Francisco;
with Steven Platzman, Addison Associates, San Francisco;
sale, New York, Sotheby's, 25 January 2012, lot 22,
where acquired by the present owner.

CATALOGUE NOTE

Boucher's highly finished drawings of children, usually in a pastoral setting, were extremely popular with contemporary collectors, including Mme. de Pompadour. Some served as models for Sèvres porcelain figures. At the time of the 2012 sale, the late Alastair Laing confirmed the attribution to Boucher, on the basis of a photograph.

CONDITION REPORT

Laid down on a Gloomy mount.

Very light foxing upper center-right, not noticeable.

Overall media strong and paper in good condition.

The Glomy mount has foxing scattered around.

Sold in an old, possibly early 19th century, wooden and gilded frame.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property of a lady

170

Joseph Mallord William Turner, R.A.

Study of a Beech Tree

Estimate: 60,000 - 80,000 GBP

DESCRIPTION

Property of a lady

Joseph Mallord William Turner, R.A.

(London 1775 - 1851)

Study of a Beech Tree

Watercolour over pencil;

bears inscription on an old mount: *The Marsh Farm F V*

Bunridge [?]

245 by 344 mm

PROVENANCE

William Wells of Redleaf, Kent (1768-1847),

by descent to his great-nephew, William Wells (1818-1889) of

Holmewood Hall, Peterborough and Redleaf, Kent,

his executor's sale, London, Christie's, 'Catalogue of the

celebrated collection of Ancient and Modern Pictures formed

many years ago by that distinguished patron of art William

Wells Esq', 12 May 1890, lot 180 as 'View in Sussex';

Thomas Woolner, R.A. (1825-1892),

by descent to his daughter, Phyllis Woolner (1874-1960) of

Boreham House, Hailsham, Sussex,

with Agnew's, London, by 29 March 1926, as 'View in Sussex',

by whom sold to Miss Deakin, possibly Miss Mabel Deakin

(1892-1977), 21 November 1927,

with Agnew's, London, by 1928,

by whom sold to T.N. Brown, 1929,

by descent to the present owner

LITERATURE

A. Wilton, *The Life and Work of J.M.W. Turner*, Fribourg 1979, p.

317, no. 162, as 'View in Sussex'

CATALOGUE NOTE

This lyrical study of a tree has remained in the same family collection since 1929. Beautifully preserved and painted on a considerable scale, an early 20th century inscription, which perhaps is a transcription of writing hidden on the *verso* of the sheet itself, states that the view is taken from 'Marsh Farm.' The work is very close, stylistically, to the watercolours that Turner made during his tour to the Isle of Wight in the summer of 1795, and indeed there is a Marsh Farm there, near to the village of St Helens, at the eastern end of the island.¹

Although it may not yet be possible to pin-point the precise location of this watercolour, indeed in the past it has been described as a 'view in Sussex', Turner's love of trees was a strong one and in the years immediately following his visit to the island, in 1796 and 1797, he was to create a number of beautiful studies of beech trees both at Cassiobury Park, near Watford in Hertfordshire and Norbury Park near Mickleham in Surrey. It is not inconceivable that the present sheet relates in some way to that body of work.²

Turner's composition is both wonderfully simple and highly sophisticated. His placement of the tree to the extreme left allows its elongated and elegant boughs to extend right across the page. Beyond, the rolling hills lead down to a village, possibly St Helens, with its square-towered church and position right on the coast. The sea and foreground have been left unfinished, save for - in the latter's case - Turner's inclusion of both farm hands and cattle, all conceived with spirited and rapidly applied strokes of his pencil.

This watercolour has a long and distinguished history. Its first owner, who may well have acquired it directly from Turner himself, was William Wells, a successful shipyard owner who, in 1806, acquired the Redleaf Estate, near Penshurst in Kent. A bachelor, Wells accumulated an important collection of paintings, including Van Dyck's celebrated triple portrait of King Charles I, which he sold to King George IV in 1822.³ As well as collecting Old Masters, Wells was a trustee of the National Gallery and a director of the British

Institution. A keen supporter of contemporary artists, he was a particularly important patron of Sir Edwin Landseer (1802-1873). On his death his estate, and this work, passed to his great-nephew, William Wells (1818-1889), a Liberal politician who served as Member of Parliament for Peterborough twice.

We are very grateful to both Ian Warrell and Neil Jeffares for their help when cataloguing this lot.

¹. See Tate Britain, TB XXIV (Isle of Wight Sketchbook)

². For examples of Turner's work at Cassiobury and Norbury Park, please see: sale, London, Sotheby's, 14 July 2015, lot 157 'Beech Trees at Cassiobury Park' (£104,500) and National Gallery of Ireland: *Beech Trees at Norbury Park, Leatherhead, Surrey* (NGI.2409)

³. Royal Collection, RCIN 404420

CONDITION REPORT

The colours in this work are very fresh and the paper tone appears close to its original hue. There is the occasional very minor foxmark visible, and a small area where the paper has darkened slightly, directly underneath the lower branch of the tree. This can only be seen on very close inspection. The work is laid down and it is not possible to see its extreme edges.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property of a lady

171

Thomas Girtin

Recto: a study of a woman reading | Verso: a study of a seated woman

Estimate: 3,000 - 5,000 GBP

DESCRIPTION

Property of a lady

Thomas Girtin

(London 1775 - 1802)

Recto: a study of a woman reading

Verso: a study of a seated woman

Pencil (*recto* and *verso*)

148 by 95 mm

PROVENANCE

John Postle Heseltine (1843-1929),
his executor's sale, London, Sotheby's, 27-29 May 1935, lot
313, (as part of an album) bt Bernard Squire;
Walter C. Hetherington (d. 1978),
his executor's sale, London, Christie's, 14 February 1978, lot 57,
where probably acquired by the late husband of the current
owner

LITERATURE

G. Smith, *Thomas Girtin (1775-1802): An Online Catalogue, Archive and Introduction to the Artist*, no. TG1514

CATALOGUE NOTE

Dr. Greg Smith has dated this drawing to *circa* 1794-5 and linked it to another study of a young girl that has traditionally been identified as Girtin's wife, Mary Ann Borrett (1781-1843).¹ Dr. Smith questions this identification and makes another suggestion that Girtin's subject, both here and in the above mentioned watercolour, might be his sister, Mary, who was born in 1777.

This drawing was once owned by John Postle Heseltine, a trustee of the National Gallery, who formed an important collection of old master paintings and drawings that included works by, amongst others, Rembrandt, Rubens, Raphael, and Michelangelo.

We are grateful for Dr. Smith's help when cataloguing this lot.

¹ G. Smith, *Thomas Girtin (1775-1802): An Online Catalogue, Archive and Introduction to the Artist*, no. TG1515

CONDITION REPORT

The drawings on both *verso* and *recto* are well preserved. On close inspection there is a subtle line of discolouration that runs horizontally across the page. This, however, is not particularly obtrusive. The work is 'window mounted' and therefore not laid down.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Drawn to Life – Works on Paper from a Distinguished Private Collection

172

George Romney

Mother and child with attendant

Estimate: 6,000 - 8,000 GBP

DESCRIPTION

Drawn to Life – Works on Paper from a Distinguished Private Collection

George Romney
(Dalton-in-Furness 1734 - 1802 Kendal)
Mother and child with attendant

Pencil, brush and brown wash on laid paper
288 by 200 mm

SALEROOM NOTICE

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PROVENANCE

Sir John Stirling Maxwell, 10th Bt, K.T. (1866-1956),
by family descent until,
sale, London, Christie's, South Kensington, 21 July 2015, lot
436,
where acquired by the present owner

CATALOGUE NOTE

This sensitive and moving drawing is thought likely to date to the late 1770s and it forms part of a group of studies that focus on 'domestic' subjects. Not seemingly created in preparation for paintings, the works from this group are characterised by their slick confidence of execution and their fluidity of line. Such is the feeling of spontaneity that it has been suggested that Romney was either drawing directly from life, or possibly, as an exercise in memory.¹

The present drawing was once owned by Sir John Stirling Maxwell, 10th Bt, a founding member of the National Trust of Scotland, who was appointed a Knight of the Thistle in 1929.

We are grateful to Alex Kidson for his help when cataloguing this work.

¹ For another drawing of this type please see: A. Kidson, *George Romney*, London 2002, p. 144, no. 80 'A Woman holding a bowl'

CONDITION REPORT

The medium (ink and pencil) has survived very well in this evocative drawing. There is some scattered, relatively minor, foxing throughout the sheet and an old mount line visible (when the work is unframed) around the extreme edges of the sheet. There is a small crease located at the bottom left hand corner. The work is not laid down but is attached to a support at all four corners.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property from an Important English Collection

173

Joseph Mallord William Turner, R.A.

Lake of Geneva from Above Vevey

Estimate:400,000 - 600,000 GBP

† VAT reduced rate

DESCRIPTION

Property from an Important English Collection

Joseph Mallord William Turner, R.A.

(London 1775 - 1851)

Lake of Geneva from Above Vevey

Watercolour over traces of pencil, heightened with stopping out and scratching out;

signed lower centre: *JMW Turner RA*

282 by 397 mm

PROVENANCE

Walter Ramsden Hawksworth Fawkes (1769-1825), Farnley Hall, Yorkshire,
by family descent to Ayscough Fawkes (1831-1899),
his sale, London, Christie's, 27 June 1890, lot 45, bt. Agnew's,
Sir Donald Currie, G.C.M.G. (1825-1909),
hence by descent until sold to Agnew's,
with Agnew's, London,
from where acquired, in 2009, by the present owners

EXHIBITION

London, Turner's Gallery, 1810;

London, 45 Grosvenor Place, *Collection of Watercolour Drawings in the Possession of Walter Fawkes*, 1819, no. 28;
Leeds, Music Hall, *Public Exhibition in Aid of the Mechanics Institute*, 1839, no. 33;

London, Royal Academy, *Exhibition of Old Masters and Deceased Masters of the British School*, 1906, no. 219 (lent by Sir Donald Currie)

LITERATURE

The Farnley Collection of Turner Drawings in the possession of F.H. Fawkes, photographed by L. Caldesi, published by Colnaghi Scott & Co., 1864, no. 34;

W. Armstrong, *Turner*, London 1902, p. 283;

J. Finberg, 'Turner's Watercolours at Farnley Hall', in *The Studio*, London 1912, no. 18;

J. Russell and A. Wilton, *Turner in Switzerland*, London 1976, p. 136, no. 29;

A. Wilton, *The Life and Work of JMW Turner*, London 1979, p. 344, no. 392;

D. Hill, *Turner in the Alps, The Journey Through France and Switzerland*, Leeds 1992, p. 99;

E. Shanes, *Young Mr Turner. The First Forty Years, 1775-1815*, New Haven 2016, p. 490;

L. Bailey, 'Turner's Purposeful Patron: Walter Fawkes's 1819 Watercolour Exhibition', *Turner Society News*, Spring 2019, p. 16, no. 28

CONDITION REPORT

For further information on the condition of this lot please contact adina.mukhamejan@sothebys.com

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Drawn to Life – Works on Paper from a Distinguished Private Collection

174

Jean-Baptiste Greuze

Study of hands

Estimate: 10,000 - 15,000 GBP

DESCRIPTION

Drawn to Life – Works on Paper from a Distinguished Private Collection

Jean-Baptiste Greuze
(Tournus 1725 - 1805 Paris)
Study of hands

Red chalk, within brown ink framing lines
329 by 250 mm

PROVENANCE

Garnier Collection;
Kavaisson Collection;
Dr. G. Lapone, New York;
with Delius Gallery, date unknown;
Curtis O. Baer (1898-1977), New York (L.3366);
sale, London, Christie's, 5 July 2011, lot 73,
where acquired by present owner.

EXHIBITION

Cambridge, MA, Fogg Art Museum, *Drawings from the Collection of Curtis O. Baer*, 1958, no. 41, pp. 50-51;
Washington D.C., National Gallery of Art; Indianapolis Museum of Art; Sarasota, John and Mable Ringling Museum of Art; Atlanta, High Museum of Art; Baltimore, Walters Art Gallery; Los Angeles, Frederick Wight Gallery, University of California, *Master Drawings from Titian to Picasso: The Curtis O. Baer Collection*, 1985-7, no. 63, p. 114.

CONDITION REPORT

The sheet is fully laid down. The media remains strong. There is a little surface dirt, primarily visible on the raised areas of the paper. Overall in good condition. Sold in a gilded frame.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Drawn to Life – Works on Paper from a Distinguished Private Collection

175

Hubert Robert

Two figures in a rocky landscape

Estimate: 8,000 - 12,000 GBP

DESCRIPTION

Drawn to Life – Works on Paper from a Distinguished Private Collection

Hubert Robert
(Paris 1733 - 1808)

Two figures in a rocky landscape

Red chalk;

dated in red chalk on the mount, lower right: *le 7 avril 1774 (?)*
365 by 290 mm

SALEROOM NOTICE

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PROVENANCE

With François Renaud (L.1042), a Parisian mount maker; sale, Paris, Christie's, 1 April 2011, lot 84, where acquired by the present owner

CONDITION REPORT

Laid down on an old mount.

Very slight foxing over the sky and slight greyish stains toward the top margin.

Red chalk fresh.

Sold in a wooden, gilded 19th century frame.

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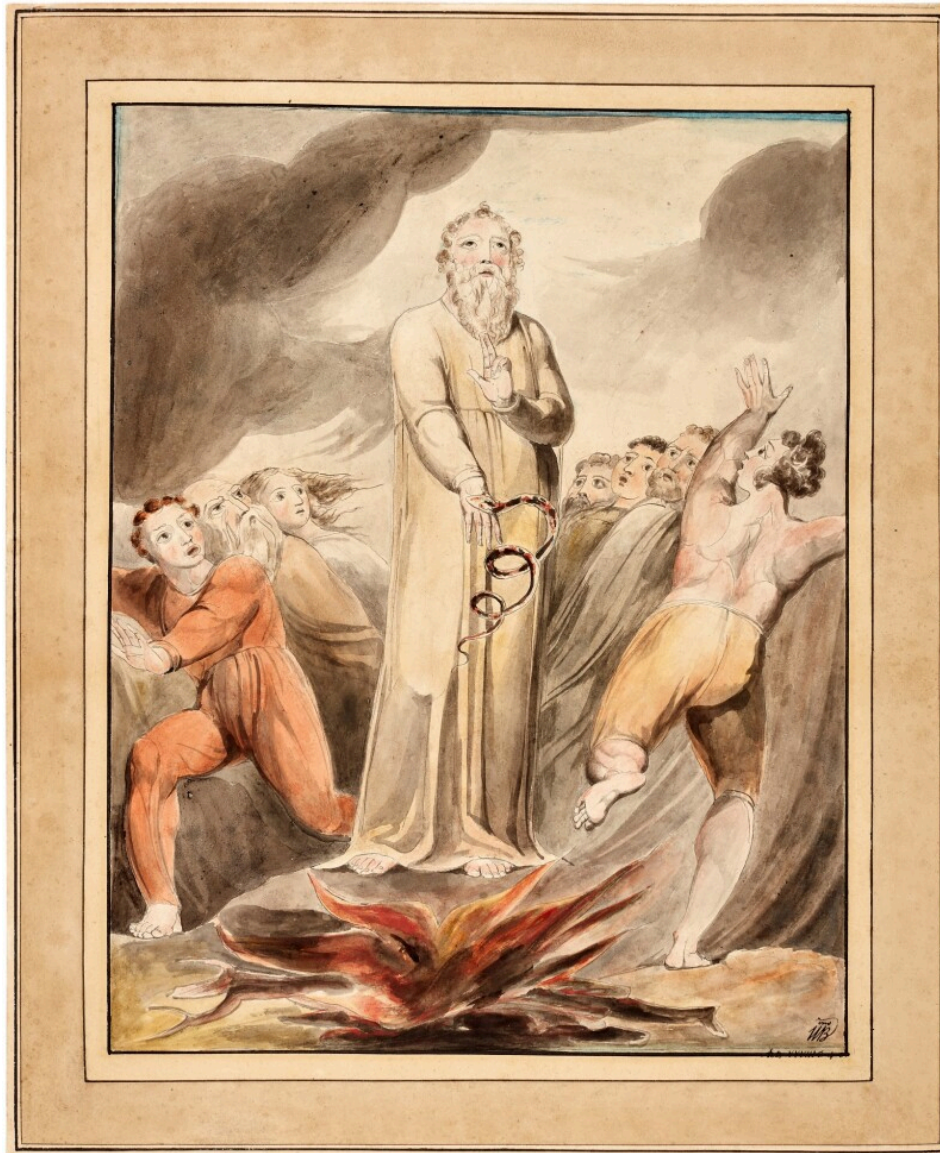
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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property of a gentleman

176

William Blake

St. Paul Shaking off the Viper

Estimate: 250,000 - 350,000 GBP

† VAT reduced rate

DESCRIPTION

Property of a gentleman

William Blake
(London 1757 - 1827)
St. Paul Shaking off the Viper

Pen and black ink with black, grey, red and yellow washes over pencil;
signed with the artist's initials and inscribed in black ink, lower right: *WB inv / Acts XXVIII c 4 v*
474 by 384 mm

PROVENANCE

Commissioned by Thomas Butts (1757-1845);
Thomas Butts, Jr. of 20 Chester Terrace, Regent Park, London (d. 1862);
Captain Frederick Butts (1833-1905);
with Carfax & Co, London, by 1906;
by whom sold to Walford Graham Robertson (1866-1948),
his sale, London, Christie's, 22 July 1949, lot 46, bt. Fine Art Society, £462,
with Fine Art Society, London,
where acquired by Sir Oliver Scott (1922-2016);
sale, London, Christie's, 16 June 1970, lot 102;
with Leger Galleries, London,
sold through Quaritch to a private collector, *circa* 1974-75;
with John Howell Books, San Francisco, by 1978,
with Barry Friedman, Ltd., New York;
by whom sold to another New York based art dealer, *circa* 1987
acquired by the present owner in *circa* 1988

EXHIBITION

London, Burlington Fine Arts Club, *The Works of William Blake*, 1876, no. 61;
London, Carfax and Co., *Frescoes, Prints and Drawings by William Blake*, 1906, no. 75;
London, Fine Art Society, *Winter Exhibition of Early English Water-Colours and Drawings*, 1949, no. 65;
Manchester, Whitworth Art Gallery, *William Blake (1757-1827), Bicentenary Celebrations*, 1957, no. 6;
London, Leger Galleries, *English Watercolours*, 1970, no. 20;
Tokyo, Parco Co. Ltd., *International Symbolist Exhibition*, 1983;
New York, Salander-O'Reilly Galleries, *William Blake*, 1992

LITERATURE

W.M. Rossetti, 'Annotated Catalogue of Blake's Pictures and Drawings and Engravings', in A. Gilchrist, *Life of William Blake*, London 1863, p. 229, no. 170. Revised and reprinted in A. Gilchrist, *Life of William Blake*, London 1880, p. 242, no. 194;
K. Preston, *The Blake Collection of W. Graham Robertson, described by the Collector*, London 1952, p. 164, no. 64;
G. Keynes, *William Blake's Illustrations to the Bible*, London 1957, p. 46, no. 157a (illustrated);
A. Blunt, *The Art of William Blake*, London 1959, p. 71
M. Butlin, *The Paintings and Drawings of William Blake*, New Haven 1981, p. 365, no. 509, pl. 608;
R.N. Essick, 'Blake in the Market Place, 1978-9', *Blake: An Illustrated Quarterly*, Summer 1980, Fall 1982 & Summer 1990, online edition

CATALOGUE NOTE

The present work belongs to a group of 135 depictions of biblical subjects that William Blake created for his great patron Thomas Butts (1757-1845). The first record of this monumental undertaking survives in a letter, dated 26 August 1799, in which Blake writes to George Cumberland: 'As to Myself about whom you are so kindly Interested, I live by a Miracle. I am Painting small Pictures from the Bible... My work pleases my employer, & I have an order for Fifty small pictures at One Guinea each.'¹ For these initial paintings, created between 1799 and 1803, Blake chose to work with tempera on canvas or metal. However, from around 1800, he also began to paint with watercolour on paper and he continued to add to the series in this way until *circa* 1809. Of this exceptional body of work, about thirty tempera and eighty watercolor images are known today. Amongst these, just over ninety works are held in museums and institutions and the present work is one of only six watercolours from the cycle that remain in private hands.

Blake's images of the bible are diverse and extraordinary. They tackle many of the great themes of the Old Testament, the life of Christ and the Apocalypse and the scenes are treated with a mixture of power, emotion and beauty. Religion was of supreme importance to the artist. He is reputed to have experienced heavenly 'visions' throughout his life, including for example, seeing a host of angels in a tree on Peckham Rye as an eight year old boy and then in the mid-1770s, while serving as an apprentice at Westminster Abbey, Christ and the Apostles. Naturally, the Bible was one of Blake's most important sources of subject matter and for him, it was 'not a simple record of historical events, not even a form of spiritual document, but the embodiment of the whole history of mankind, past, present and future.'²

The present work is thought to date to *circa* 1800-1803 and it superbly demonstrates Blake's unique artistic vision and personality. His subject is a dramatic one and focuses on the moment during St Paul's journey from Jerusalem to Rome - where he was to face trial - soon

after his ship had been wrecked off the coast of Melita (modern day Mljet in the Adriatic Sea). As the survivors, both prisoners and crew, came ashore, the islanders lit a fire to warm them up. Suddenly, out of the flames, there leapt a serpent, which bit Paul on the hand. At first onlookers assumed he was a criminal and that justice was being served: 'No doubt this man is a murderer, whom, though he has escaped the sea, yet justice does not allow to live'.³ However, when Paul shook off the snake and suffered no ill effects, they began to believe he was a god. This watercolour is closely related to a second work by Blake that shows the event at a slightly later stage (The Red House, Aldeburgh, Suffolk).⁴

The importance of Thomas Butts in Blake's life and career cannot be overestimated. He was a clerk in the office of the Commissary General of Musters and lived in Fitzroy Square, London. He first met Blake in *circa* 1793 and over the course of the next two decades he became his most loyal and significant patron. His support, both as a friend and financially, afforded Blake a layer of security and under his patronage Blake created some of his most iconic and epic series, including the *Bible*, *Paradise Lost*, *Paradise Regained*, *Comus*, the *Ode of the Nativity*, *L'Allegro Il Penseroso* and *The Book of Job*.

The present watercolour was to remain with Butts's family until the very early 20th century. Thereafter it entered the collection of Walford Graham Robertson (1866-1948), a painter, playwright and theatrical designer who assembled a magnificent collection of works by Blake. Upon his death, he bequeathed nine works by Blake to the Tate Gallery, while the remaining ninety, including the present watercolour, were sold at Christie's, London, on 22 July 1949, in an auction that has been described as 'the greatest Blake sale that has ever taken place'.⁵ Later, the work was owned by Sir Oliver Scott, 3rd Bt, a distinguished radiobiologist and philanthropist. Finally, it was acquired by the present owner over thirty-five years ago and it has not been seen in public since 1992.

¹. K. Baetjer, *British Paintings in the Metropolitan Museum of Art 1578-1875*, New Haven 2009, p. 178

². P. Ackroyd and M. Butlin, *William Blake*, London 2000, p. 60

³. Text taken from the King James Bible

⁴. Butlin, *op. cit.*, 1981, p. 365, no. 510

⁵. T.P. Greig, 'In the Auction Rooms', *The Connoisseur*, July - December 1949, p. 65

CONDITION REPORT

We are grateful to Jane McAusland for the condition report below:

Support:

This large watercolour is on a sheet of strong, thick, wove paper. The paper is slightly 'time' stained and has a few scattered fox marks on the larger brown area of the mount. In my opinion, the artist has purposefully mottled this with brown pigment. There is a small pinhole towards the margin, upper left. The sheet is strong and in a good condition.

Medium:

The colours are fairly bright, but there has been some tonal drop back in the more delicate tints, pinks, yellows and some blues in the sky. In my opinion, the dark blue line at the top, upper right and upper left hand corner, is the artist's, it would not to have appeared so strong when the rest of the sky was darker.

Summary:

This watercolour is in a good and stable condition.

Note: This work was viewed outside studio conditions.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property of a lady

177

John Varley, O.W.S.

Eton from the Slough Road

Estimate: 5,000 - 7,000 GBP

DESCRIPTION

Property of a lady

John Varley, O.W.S.
(Hackney 1778 - 1842 London)
Eton from the Slough Road

Watercolour over pencil;
signed and dated lower left: *J. Varley. / 1808*
345 by 485 mm

PROVENANCE

With Leger Galleries, London, by 1967,
where acquired by the father of the present owner

CATALOGUE NOTE

John Varley was friends with William Blake (1757-1827) and was one of the leading watercolour painters of his day. Here he depicts Eton on a fine summer's day. The view is taken from the Slough Road and looks south, over Fifteen Arch Bridge, towards both College and College Chapel.

CONDITION REPORT

The watercolour is well preserved with good colour. At the extreme edges of the sheet there is a faint old mount-line, but this is unobtrusive. The sheet has darkened by a tone or two and there is the occasional foxmark visible on close inspection. The work is 'window mounted' and not laid down.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property of a Lady and Gentleman of Title

178

Thomas Girtin

Kelso, Scotland

Estimate: 15,000 - 25,000 GBP

DESCRIPTION

Thomas Girtin
(Southwark 1775 - 1802 London)
Kelso, Scotland

Watercolour over pencil, original wash-line mount;
signed lower left: *Girtin*, further signed and inscribed on the
mount *verso*: *Kelso Scotland / Girtin delin*
117 by 214 mm

PROVENANCE

Sale, London, Christie's, 18 October 1966, lot 145, bt. Cunliffe,
by family descent to the present owners

LITERATURE

G. Smith, *Thomas Girtin (1775-1802): An Online Catalogue, Archive and Introduction to the Artist*, no. TG1705

CATALOGUE NOTE

In his jewel-like watercolour, Girtin stands on the so-called 'Farm of the Friars' at the confluence of the Rivers Teviot and Tweed. He looks north-west towards the town of Kelso, with its twelfth century abbey positioned above the houses to the left of the tree-laden island, and the multi-arched stone bridge visible on the right. It is a fine day and, in the foreground, a group of washerwomen take advantage of the sun's warmth to dry clothes and linen.

Kelso lies between Jedburgh and Coldstream in the Scottish borders. The picturesque location of the ruins in the town made it a popular destination for travelers and artists alike in the 18th century. Girtin first drew the abbey in the early 1790s when copying the work of Thomas Hearne but he witnessed it for himself on two occasions, firstly in 1796 and then again in 1800.¹ The present drawing is thought to date from the second visit and may well have been started on the spot.

Despite his tragically early death, Girtin is considered to be one of the greatest artists of the golden age of British watercolour painting. Indeed, his friend and exact contemporary, J.M.W. Turner, is recorded as saying 'if Tom had lived, I would have starved'.² Girtin's work is rare in private hands and the present example, which has not been seen in public since 1966, is particularly interesting as it not only remains on its original mount but this support also includes a very rare example of Girtin's handwriting.³ These attributes, combined with the work's good state of preservation and fine subject, make its reappearance here an event of some importance.

We are very grateful to Dr. Greg Smith for this help when cataloguing this lot.

¹ G. Smith, *Thomas Girtin (1775-1802): An Online Catalogue, Archive and Introduction to the Artist*, nos. TG0270 & TG0270a

² W.C. Monkhouse, *Turner*, London 1879, p. 24

³. For another example of Girtin's handwriting see: G. Smith, *op. cit.*, no. TG0075

CONDITION REPORT

Although there has perhaps been some slight tonal drop back to the most delicate pigments, overall the image is strong and easily readable. The sheet has darkened a little and - in a raking light - solvent crystals can be seen. The original mount has suffered losses to its surface, *recto*, and is a little discoloured *verso*. Girtin's inscription and signature are well preserved.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property of a nobleman

179

Daniel Gardner

Portrait of Hugh, 1st Duke of Northumberland (1714-1786)

Estimate:15,000 - 25,000 GBP

DESCRIPTION

Property of a nobleman

Daniel Gardner

(Kendal circa 1750 - 1805 London)

Portrait of Hugh, 1st Duke of Northumberland (1714-1786)

Pastel, watercolour and bodycolour, held in its original carved gilt-wood frame

760 by 495 mm

PROVENANCE

Possibly presented to George, 2nd Earl of Tyrone (1735-1800) in 1789, on the occasion of his elevation to the title of Marquess of Waterford;
thence by family descent

LITERATURE

J. Ingamells, *Mid-Georgian Portraits 1760-1790*, London 2004, p. 365;

C.S. Sykes, *Private Palaces*, London 1985, p. 151, illustr.;

N. Jeffares, *Dictionary of Pastellists before 1800*, online edition, J.338.1526

CATALOGUE NOTE

This portrait appears to represent an important commission for Gardner, for his subject was one of the leading aristocratic figures of the day. Born in Yorkshire in 1712, Hugh Smithson inherited his family's baronetcy in 1729, aged only seventeen, upon the death of his grandfather, Sir Hugh Smithson, 3rd Bt. In 1740 he married Lady Elizabeth Seymour (1716-1776), the daughter of Algernon, 7th Duke of Somerset and, after the death of her brother, George, in 1744, she became sole heiress to the estates of the Percy family, for centuries Earls of Northumberland. In 1749, Smithson took on the surname Percy, and the following year George II granted him the earldom of Northumberland. This honour was raised to a dukedom in 1766.

In the present work, the Duke is seen full-length, wearing the robes of the Knights of the Garter, England's oldest and most revered chivalric order, to which he had been admitted in 1756. Gardner's composition is modelled on Sir Joshua Reynolds's full length portrait of Charles, 2nd Marquess of Rockingham, which the young Gardner may have seen while working as an assistant in Reynolds's studio or knew from Edward Fisher's print of 1774.¹

The pastel sees Gardner working with his trademark, and unique, technique where he uses finely ground pastel pigments to describe his sitter's flesh tones and then both watercolour and gouache for the rest of the composition. The finely carved gilt-wood frame was almost certainly made to his design.

We are very grateful to Neil Jeffares for his help when cataloguing this lot.

¹D. Mannings, *Sir Joshua Reynolds*, New Haven 2000, p. 467, no. 1858

CONDITION REPORT

This work has survived in good condition. On very close inspection it is possible to see some small paper undulation at both the upper right and lower left hand corners. In no way does this detract from the image.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Drawn to Life – Works on Paper from a Distinguished Private Collection

180

John Robert Cozens

Rome from the Villa Mellini

Estimate: 50,000 - 70,000 GBP

DESCRIPTION

Drawn to Life – Works on Paper from a Distinguished Private Collection

John Robert Cozens
(London 1752 - 1797)
Rome from the Villa Mellini

Watercolour over pencil, heightened with gum arabic;
signed lower right: *Jn^o Cozens*
503 by 731 mm

PROVENANCE

Probably Sir William Forbes, 6th Bt of Pitsligo (1739-1806),
by family descent until,
sale, London, Sotheby's, 'Two Great Scottish Collections,
'Property from the Forbeses of Pitsligo and the Marquesses of
Lothian', 28 March 2017, lot 78,
where acquired by present owner

CATALOGUE NOTE

In this watercolour, which is likely to date from 1791 or 1792 and is one of the largest that Cozens ever painted, the artist stands on the southern slopes of Monte Mario, close to the Villa Mellini, a 15th century palace famous for its views and therefore popular with 18th century Grand Tourists.¹ Below, under a gigantic sky, what seems like the whole of Rome is laid out before us. It is still early and with the heat of the day not yet upon us, the city appears quiet, observed from a distance, through the lens of soft light and the rising mists of morning.

In the foreground, three figures are engaged in an animated conversation, seemingly not paying attention to the majestic scene beyond. Cozens encourages the eye to travel backwards, through the green fields of the *campagna*, which are punctuated by cypress trees, umbrella pines and dense woodland. The city remains cloaked in semi-darkness and its famous buildings are picked out in smoky tones, against grey-white mists that rise - steadily - from the Tiber. In contrast, the sun's rays have reached the walls of the Vatican as well as the mighty dome of St Peter's, their monumental forms offset by the great trees in the foreground to the left and echoed, abstractly, by the Alban Hills that gently levitate in the far distance.

Cozens first travelled to Italy in 1776, while in the company of the antiquarian Richard Payne Knight (1751-1824). By November of that year, the pair were in Rome and Cozens soon met up with fellow British artists, Ozias Humphrey (1742-1810), Henry Fuseli (1742-1825), William Pars (1742-1782) and Thomas Jones (1742-1803). Captivated, he decided to stay and would only return to England in April 1779. In 1782 he embarked on a second tour to Italy, this time with the wealthy but melancholic collector, William Beckford (1760-1844). By July they had reached Rome but, as it was the height of the malarial season, the party moved quickly on to Naples. After a few months Cozens and Beckford went their separate ways and by December Cozens had returned to Rome, where he was to remain for almost a year.

An early owner of this watercolour was almost certainly Sir William Forbes, 6th Bt of Pitsligo (1739-1806), who may well have acquired it directly from the artist in 1791 or 1792, and within whose family it remained until 2017 (see *Provenance*). Forbes was an eminent banker and scion of an ancient Scottish family, who had made a Grand Tour with his wife, Lady Elizabeth (1750-1802), and one of their five daughters, in the early 1790s. The couple were briefly in Rome in November-December 1792 and were to return, for a longer stay, between March and May 1793. Lodging first at the Hotel Margherita, which they found 'small, inconvenient and damp', they then moved to the Corso, to rooms that had previously been occupied by Mary, the Dowager Duchess of Ancaster (1730-1793).² Taking on Patrick Moir (1769-1810) as a guide, the party not only enjoyed viewing the city's great architectural and artistic sites, but also visited the studios of resident artists such as Antonio Canova (1757-1822), John Flaxman (1755-1826) and Angelica Kauffman (1741-1807). Finally, they relished Rome's social life, Sir William recording in his journal that 'we never needed to be at a loss where to spend our evenings.'³

The present watercolour is the largest of five known versions of this great view by Cozens. The others are to be found in the British Museum, London, the Fitzwilliam Museum, Cambridge, the Morgan Library, New York and in a private collection.

We are very grateful to Timothy Wilcox for his help when cataloguing this lot.

¹It is thought that Cozens only painted two larger watercolours: *The Lake and Town of Nemi, Italy*, London, Bonhams, 3 July 2024, lot 57; and *The chasm at Delphi* (Fitzwilliam Museum, Cambridge, acc. no. PD.3-2005).

²B. Ford (ed.), *A Dictionary of British and Irish Travellers in Italy 1701-1800*, New Haven 1997, p. 369

³National Library of Scotland, MS 1543, vol. VI, p. 98

CONDITION REPORT

Very small greyish foxing over the sky, not very visible.
Very slight discoloration in some areas of the sky.
Colours generally fresh.
Sold in a gilded 19th century wooden frame.
Not taken out of the frame.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Drawn to Life – Works on Paper from a Distinguished Private Collection

181

Jean-Honoré Fragonard

A scene from Ariosto's Orlando Furioso: Melissa puts the magic ring on Roger's finger

Estimate: 14,000 - 18,000 GBP

DESCRIPTION

Drawn to Life – Works on Paper from a Distinguished Private Collection

Jean-Honoré Fragonard
(Grasse 1732 - 1806 Paris)

A scene from Ariosto's Orlando Furioso: Melissa puts the magic ring on Roger's finger

Black chalk and point of the brush with brown and grey wash
377 by 239 mm

SALEROOM NOTICE

This lot should have no VAT symbol in the printed catalogue. The item will be sold under the auctioneer's margin scheme and VAT will not be charged on the hammer price. Please refer to the printed catalogue for further VAT information.

PROVENANCE

Sale, Paris, Christie's, 1 April 2011, lot 97,
where acquired by present owner.

LITERATURE

M.A. Dupuy-Vachey, *Fragonard et le Roland furieux*, Paris 2003, pp. 142-143, no. 56, reproduced

CATALOGUE NOTE

Lively and spirited, with a fervent application of chalk and wash, this vibrant drawing originates from a large group of studies that Fragonard executed, based on the 16th-century epic poem *Orlando Furioso*, by Ludovico Ariosto. The poem recounts a complex story of combats between Christians and Saracens, and the romances of the protagonists, and Fragonard clearly revelled in the visual possibilities of these exotic and exciting subjects, producing a magnificent series of at least 176 drawings illustrating Ariosto's text.¹ The sheer number of drawings that survive highlights the amount of time that Fragonard must have dedicated to these compositions, and the important role they clearly played in his later career. Generally dated to the 1780s, the stimulus for illustrating the verses of this poem still remains a mystery, as the drawings were never engraved. Originally written for the Duke of Este at the court of Ferrara in the early 16th Century, the poem underwent a revival in popularity two centuries later, when several lavishly illustrated editions of Ariosto's text were published. It is therefore perfectly possible that Fragonard made his drawings in connection with another such publishing project, and Marie-Anne Dupuy-Vachey has suggested that they might have been commissioned by the artist's patron Bergeret de Grancourt or his son, Pierre Jacques. Yet at the same time, the drawings are all extremely freely executed, to the point that it is hard to imagine how they could ever have been used as the basis for prints, for which much more precise and easily read designs would have been more appropriate.

¹Dupuy-Vachey, op. cit., p. 11

CONDITION REPORT

Window mounted. One small repaired hole in Melissa's right elbow. Four or five small brown spots, mostly left side of the sheet. A certain amount of light foxing throughout, and a little light discolouration of the sheet at the edges, but media well preserved.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Drawn to Life – Works on Paper from a Distinguished Private Collection

182

Giovanni Domenico Tiepolo

Recto: God the Father and angels on clouds | Verso: Partial study of a head

Estimate: 7,000 - 9,000 GBP

DESCRIPTION

Drawn to Life – Works on Paper from a Distinguished Private Collection

Giovanni Domenico Tiepolo

(Venice 1727 - 1804)

Recto: God the Father and angels on clouds

Verso: Partial study of a head

Pen and grey and black ink and grey wash over black chalk

(recto); black chalk and stumping (verso)

signed in grey ink, lower right: *Domo Tiepolo f.* and numbered in brown ink, upper left: 82

231 by 163 mm

PROVENANCE

With Agnew's, London, early 1960s;

sale, London, Christie's, 7 July 2015, lot 27,

where acquired by the present owner

CATALOGUE NOTE

This is part of Giandomenico's series of over one hundred variations on the theme of *God the Father supported by Angels and Cherubs*. When James Byam Shaw wrote about the group in 1962, the highest number he knew of was 102, but since then other higher numbered drawings have appeared, including number 140, previously in the collection of Janos Scholz and today housed in the Morgan Library, New York.¹ Byam Shaw rightly felt that the relationship between some of these compositions and the upper section of Giambattista's important altarpiece *Saint Thecla praying for the plague-stricken*, in the Duomo at Este, would suggest a dating for the series after 1759.²

¹The Morgan Library, New York, inv. no. 1983.62

²J. Byam Shaw, *The Drawings of Domenico Tiepolo*, London 1962, p. 32

CONDITION REPORT

Window mounted.

Slight small brown stains in the upper section of the drawing near the left edge. Similar small stains below the two heads of the angels lower right.

Overall in good condition and media fresh.

Sold in a gilded wooden frame.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Drawn to Life – Works on Paper from a Distinguished Private Collection

183

Giovanni Domenico Tiepolo

The Baptism of Christ

Estimate: 14,000 - 18,000 GBP

† VAT reduced rate

DESCRIPTION

Drawn to Life – Works on Paper from a Distinguished Private Collection

Giovanni Domenico Tiepolo
(Venice 1727 - 1804)
The Baptism of Christ

Pen and brown ink and wash over black chalk;
signed in brown ink, lower right: *Dom^o. Tiepolo f*
288 by 197 mm

PROVENANCE

Part of album of drawings by Domenico Tiepolo with provenance as follows:
Possibly Francesco Guardi (1712-1793), Venice;
Horace Walpole, 4th Earl of Orford (1717-1797), Strawberry Hill, Twickenham, Middlesex;
William Lygon, 8th Earl Beauchamp (1903-1979), Madresfield Court, Worcestershire,
His sale (*Drawings by Giovanni Domenico Tiepolo, The Property of the Rt. Hon. The Earl Beauchamp, D.L., J.P.*), London, Christie's, 15 June 1965, lot 12;
Private collection;
with Katrin Bellinger, Colnaghi, London,
where acquired by the present owner

CATALOGUE NOTE

This subject was one to which Giovanni Domenico Tiepolo returned many times, creating numerous variations on the theme. The group is dateable to *circa* 1770 and many are housed in various public and private collections. Thirteen were offered in the Beauchamp sale at Christie's on 15 June 1965 and the greatest number is in the Print Room at Stuttgart.¹ There is only one known painting of the subject by the artist, in the Museo Stibbert, Florence, but it is horizontal in format and cannot be directly related to the drawings.²

The album of more than 160 sheets by Domenico Tiepolo from which this drawing originates was titled 'DISEGNI A PENA DA CUADRETTI GIO: DOMENICO FIGLIO DI GIO: BATA': TIEPOLO CON ALCUNI DISEGNI DEL SUDETTO', while the inside back cover was inscribed in an 18th century Italian hand - possibly that of Domenico's uncle, the artist Francesco Guardi - 'Questi Disegni Sono no.160. tutti Originali Costa Cechini 15 da Lire 22 L'uno.' The title page of the album bore the bookplate of Horace Walpole, 4th Earl of Orford (1717-1797). The album later entered the collections of the Earls Beauchamp, and was dispersed at auction in 1965.

¹ G. Knox, *Tiepolo*, exhib. cat., Stuttgart, Graphische Sammlung, 1971, pp. 57-62, cats. 44-56

² A. Mariuz, *Giandomenico Tiepolo*, Venice 1971, pl. 305

CONDITION REPORT

Hinged at the top corners. Some staining on the right corner and on the top right margin. Little discoloration from previous mounting; at the top, right and left edges. Minor undulation at the bottom edge. Overall media strong.

Sold mounted and in a 18th century carved and gilded frame.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



184

Hubert Robert

Washerwomen and a seated child with a dog, by a grand staircase through a classical arch

Estimate: 12,000 - 18,000 GBP

‡ VAT reduced rate

DESCRIPTION

Hubert Robert

(Paris 1733 - 1808)

Washerwomen and a seated child with a dog, by a grand staircase through a classical arch

Pen and brown ink, watercolour and grey wash over traces of black chalk; within a drawn circle (the four corners slightly cut);

signed in brown ink on the base of the pillar lower right: *Robert*
406 by 411 mm

CATALOGUE NOTE

Though the circular format is somewhat unusual for a drawing by Hubert Robert on so large a scale, the compositional type that we see here is definitely not. Imaginary scenes with grand staircases rising through ruined classical buildings and arches recur regularly in the artist's work, both in paintings such as the monumental 1787 canvas, *The Obelisk*, in Chicago¹, or the rather earlier *The Burning of Rome*, in Le Havre², and in drawings such as the *Architectural Capriccio with the sculpture of Laocoön*, in the Fogg Art Museum at Harvard.³

¹The Art Institute of Chicago, inv. 1900.383; M. Morgan Grasselli and Y. Jackall, *Hubert Robert*, exh. cat., Paris, Louvre, and Washington, National Gallery of Art, 2016, cat. 77

²Le Havre, Musée d'Art Moderne André Malraux, inv. 226; *Ibid.*, cat. 87

³Cambridge, Mass., Harvard Art Museums/Fogg Museum, inv. 1978.35; *Ibid.*, cat. 95

CONDITION REPORT

The sheet is square, with its each 4 angles slightly cut
The sheet is fully glued to its mount (also square, with its each 4 angles slightly cut).

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Drawn to Life – Works on Paper from a Distinguished Private Collection

185

Giovanni Domenico Tiepolo

God the Father in Glory

Estimate: 10,000 - 15,000 GBP

DESCRIPTION

Drawn to Life – Works on Paper from a Distinguished Private Collection

Giovanni Domenico Tiepolo
(Venice 1727 - 1804)
God the Father in Glory

Pen and brown ink and brown wash;
signed in brown ink, lower right: *Dom^o. Tiepolo*
extensively inscribed in German, verso: *Am 7.II.1931 bei
Hollstein und Puppel, Berlin, (No. 690 ??? / auf Rat von Dr.
Rosenberg vom Berliner Kupferstichkabinett / 8.II.31 / Dr.(?)
287 by 200 mm*

PROVENANCE

Paul J. Sachs, Cambridge, MA., by 1919,
Fogg Art Museum, Cambridge, MA., in 1919 (on loan from
Sachs);
A. Köster, Leipzig,
his posthumous sale, Leipzig, C. G. Boerner, 13 November 1924,
lot 471;
Dr. Jakob Rosenberg (1893-1980), Berlin,
sale, Berlin, Hollstein & Puppel, 6-7 November 1931, lot 690
(‘Gottvater auf Wolken, zu seinen Füßen Drei Cherubim-
Köpfe’);
Private collection, Germany;
with Stephen Ongpin Fine Art, London,
where acquired by the present owner

CATALOGUE NOTE

See note to lot 182.

CONDITION REPORT

Laid down on japan paper and window mounted. Top and bottom right corners made up. Some cracks dew to the darker ink biting the paper to the right side, on the folds of the draperies of God the Father and to the left on the wing of the putti. Some light foxing and staining to the top section. Very slight discoloration to the edges from previous mounts. Very small vertical ridges bottom edge.

Sold mounted and framed in a gilded wooden frame.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Drawn to Life – Works on Paper from a Distinguished Private Collection

186

John Robert Cozens

The Lesser Valley of Ober-Hasli, upper part from the North, Switzerland

Estimate: 12,000 - 18,000 GBP

DESCRIPTION

Drawn to Life – Works on Paper from a Distinguished Private Collection

John Robert Cozens
(London 1752 - 1797)

The Lesser Valley of Ober-Hasli, upper part from the North, Switzerland

Watercolour over pencil, on laid paper
244 by 368 mm

PROVENANCE

Sale, London, Sotheby's, 19 March 1958, lot 35;
with Walker Galleries, London,
where acquired by Walter Brandt (1902-1978), 1958,
by family descent until,
their sale, London, Sotheby's, 8 July 2011, lot 204,
sale, London, Christie's, 7 July 2015, lot 84,
where acquired by present owner

EXHIBITION

Suffolk, Ickworth House, *Exhibition of Early English Watercolours of the Great Period*, 1968, no. 20

CATALOGUE NOTE

In the present work John Robert Cozens depicts the valley of Ober-Hasli from the Kircheth ridge in between Meiringen and Innertkircheth, Switzerland. From this high viewpoint he achieves not only a sense of grandeur but also one of serene peacefulness. Far below on the valley floor, one can make out the dwellings of the local inhabitants and the river Aare, whose meandering course draws the eye southwards toward the mountains. In the distance, to the extreme right, Mount Ritzlihorn can be seen.

This work dates from Cozens's tour to the Continent with the connoisseur and collector Richard Payne Knight (1751-1824), between 1776 and 1779. Entering Switzerland at Geneva in August 1776, the two men travelled along the north side of the lake, then continued southeast through Sallanches to Chamonix and over the Col de Montetes to Martigny, and thence through the mountains to Spiez and Interlaken. Their route then took them through Grindelwald and over the Gross Scheidegg to Meiringen. The travellers finally entered Italy through the Splügen pass and arrived at Rome in November 1776. Cozens was to remain in Italy until 1779, when he returned to England.

Cozens was clearly intrigued by the Ober-Hasli Valley, and it formed the basis for six other watercolours. These include: *First View on the Reichenbach between Grindelwald and the Vale of Ober-Hasli* (British Museum, London, 1900.0411.14); *View on the Reichenbach near Meiringen in the Valley of Ober-Hasli* (British Museum, London, 1900.0411.23); *Lower Part of The Valley of Ober-Hasli from the South-East* (British Museum, London, 1900.0411.21); *The Valley of Ober-Hasli from the South-East* (Victoria & Albert Museum, London, D708); *Lesser Valley of Ober-Hasli, upper part from the North* (British Museum, London, 1900.0411.20) and *Near the Valley of Ober-Hasli* (British Museum, London, 1900.0411.29).

CONDITION REPORT

This work is in good condition. The image is easily readable and both the pigments and paper are close to their original. In the sky there is a small area of discolouration, which can only really be seen on very close inspection. Furthermore there is the occasional foxmark present in other areas of the sheet. All of these minor defects are subtle and unobtrusive. At the extreme left edge there is a small area which may have been subjected to skillful repair. The sheet is not laid down.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Drawn to Life – Works on Paper from a Distinguished Private Collection

187

Augustin de Saint-Aubin

A little girl, seated, reading a book

Estimate: 7,000 - 9,000 GBP

DESCRIPTION

Drawn to Life – Works on Paper from a Distinguished Private Collection

Augustin de Saint-Aubin

(Paris 1736 - 1807)

A little girl, seated, reading a book

Black chalk

190 by 139 mm

PROVENANCE

Sale, Leblanc, 29 June 1863,
where acquired by Edmond (1822-1896) and Jules (1830-1870)
de Goncourt, Paris (L.1089, very faintly stamped);
sale, Paris, 17 February 1897, lot 295;
Private Collection, Paris;
with Day & Faber, London,
where acquired by the present owner in 2011

LITERATURE

E. and J. de Goncourt, *La Maison d'un artiste*, Paris 1881, I, p.
155;

E. Launay, *Les frères Goncourt collectionneurs de dessins*, Paris
1985, p. 435, no. 282

CONDITION REPORT

Window mounted. The paper has slightly yellowed. The edges are whiter as these were possibly covered by a previous mount. A tear on the left bottom corner has been repaired and there are remains of a brown ink framing line.

Sold mounted and in an old carved and gilded frame.

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Master Works on Paper from Five Centuries

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Drawn to Life – Works on Paper from a Distinguished Private Collection

188

Jean-Jacques de Boissieu

King David playing the harp

Estimate: 8,000 - 12,000 GBP

DESCRIPTION

Drawn to Life – Works on Paper from a Distinguished Private Collection

Jean-Jacques de Boissieu
(Lyon 1736 - 1810)
King David playing the harp

Black, red and white chalk with pencil on light brown paper;
signed with monogram and dated: *DB 1792*
270 by 340 mm

PROVENANCE

Collection Depierres Le Beuffe (according to inscription verso);
Claudius Mathias de Jonge (1932-1993), Metz and Paris
(L.4328, with his inscription, verso);
sale, Paris, Rieunier & Bailly-Pommery, 20 December 1994, lot
31;
European private collection;
sale, London, Sotheby's, 7 July 2011, lot 127,
where acquired by the present owner.

CONDITION REPORT

Laid down and hinged at the top.
Some very slight staining at the top edge and to the left
a very small tear. A small ridge (a defect of the paper)
running vertically over the head of King David, another
defect to the right edge below the center.
Media strong.
Sold mounted and framed.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property from a deceased estate

189

John Glover, O.W.S.

A mountainous river landscape

Estimate: 4,000 - 6,000 GBP

☐ No Reserves

DESCRIPTION

Property from a deceased estate

John Glover, O.W.S.

(Houghton on the Hill, Leicestershire 1767 - 1849 Tasmania)

A mountainous river landscape

Watercolour over pencil

416 by 614 mm

PROVENANCE

Sale, London, Sotheby's, 19 November 1992, lot 124,
where acquired by the father of the present owner

CATALOGUE NOTE

John Glover was the son of a Leicestershire farmer. He exhibited at the Royal Academy from 1795 and, in 1804, became a founding member of the Old Water-Colour Society. He was appointed President in 1807 and again in 1815, the year he won a Gold Medal at the Paris Salon, becoming the first Englishman to receive such an honour. In 1831 he emigrated to Tasmania, where he continued to send pictures of local scenery back to London for exhibition.

This *capriccio*, elements of which, such as the cypress trees, suggest that Glover had the Apennine mountains (rather than the Alps) in mind, is a fine example of his work and shows his celebrated 'split brush technique' to great effect.

We are very grateful to Professor David Hill for his help when cataloguing this lot.

CONDITION REPORT

The work is, in general, well preserved. The sheet has darkened a little with time but the image is still easily readable. There is a small area of restoration in the upper right hand corner. The sheet is laid down.

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Master Works on Paper from Five Centuries

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Property from a deceased estate

190

John 'Warwick' Smith

A collection of four landscapes in Wales

Estimate: 4,000 - 6,000 GBP

☐ No Reserves

DESCRIPTION

Property from a deceased estate

John 'Warwick' Smith
(Irthington, Cumberland 1749 - 1831 London)
A collection of four Welsh landscapes

including views of Beddgelert from Carnarvon; Milford Haven from St George's Channel; the village and castle of Grosmont, near Abergavenny; and Monmouth from the River Monnow

Each watercolour over pencil, each extensively inscribed with topographical information on their original mounts, one (Grosmore) dated: *July 17th. 1790*, another (Beddgelert) dated: *July 16th. 1792*.
Each approx. 141 by 213 mm
(4)

PROVENANCE

Probably George Greville, 2nd Earl of Warwick (1746-1816), the artist's principal patron;
The Twiston Davies family;
Suzanne Hunter of Monmouth

CATALOGUE NOTE

Between 1784 and 1806 John 'Warwick' Smith made a number of extensive tours of Wales. These four landscapes, one of which is dated 1790 and another 1792, are typical of the material he produced as a result of his travels.

CONDITION REPORT

Approach to Beddgelert from Carnarvon: Very fine preservation of colour. An old mount-line is visible around the extreme edges of the sheet. Some discolouration and staining to the original mount.

Entrance into Milford Haven from St George's Channel: Very slightly faded (although still very fresh looking). The paper has yellowed a little as seen in the sky. One or two small foxmarks visible in the sky. Some discolouration and staining to the original mount.

The village of Grosmont, near Abergavenny: Very fine preservation of colour. On very close inspection a scratch is visible, running from top to bottom, towards to the right hand side of the composition. This is not obtrusive. The original mount is well preserved.

Monmouth from the River Monnow: slightly faded and with the occasional foxmark at the upper and left hand extreme edges. Some very small areas of pigment loss in the upper right hand corner and at the edge on the right. The mount is generally well preserved, save for the occasional blemish and mark.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Drawn to Life – Works on Paper from a Distinguished Private Collection

191

David Roberts, R.A.

The Church of San Miguel, Jerez de la Frontera, Spain

Estimate: 6,000 - 8,000 GBP

DESCRIPTION

Drawn to Life – Works on Paper from a Distinguished Private Collection

David Roberts, R.A.
(Edinburgh 1796 - 1864 London)
The Church of San Miguel, Jerez de la Frontera, Spain

Watercolour and pencil, heightened with white, on buff-coloured paper;
signed and dated lower left: *David Roberts 1833*, further inscribed and dated lower right: *San Miguel. Xerez. April 29th 1833*
552 by 445 mm

PROVENANCE

With the Leicester Galleries, London;
sale, London, Christie's, 2 July 2013, lot 86,
where acquired by the present owner

CATALOGUE NOTE

Between December 1832 and October 1833 David Roberts travelled extensively in Spain. By late April he had reached Jerez, a town famous for its sherry, which is positioned in between Cadiz and Seville in Andalusia. By the 4th of May Roberts had moved on to Seville where he reported to a friend, via letter, that he had 'stopt [sic] some days in Jerez... It is like most of the other towns of Andalusia of Moorish origin if not Roman... After viewing their immense cellars and tasting Sherrys in perfection I took my leave...' ¹

The church of San Miguel was constructed between the 15th and 18th centuries and is famed for its rich interior. The present drawing shows this magnificence and is dated to the 29th April. ² Another version of this composition, dated 1834 and published as an engraving two years later, survives in the British Museum. ³ A third variant, made for translation into a lithograph by Thomas Shotter Boys and published in *Picturesque Sketches in Spain* (1837) was sold in these rooms on 19 November 1981 (lot 210).

We are very grateful to Krystyna Matyjaszkiewicz for her help when cataloguing this lot.

¹National Library of Scotland, Edinburgh

²Although Roberts certainly made the pencil element of this drawing in the church itself, it is quite possible that he worked in colour at a later date.

³British Museum, acc. no. 1900,0824.532

CONDITION REPORT

The watercolour pigments have softened very slightly and the paper has perhaps darkened by a tone or two. However, in general this drawing remains very impressive and generally in good condition. The sheet is laid down.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property of a gentleman

192

Edward Lear

Jerusalem from near the Mount of Olives

Estimate:5,000 - 7,000 GBP

☐ No Reserves

DESCRIPTION

Edward Lear
(London 1812 - 1888 San Remo)
Jerusalem from near the Mount of Olives

Pen and brown ink and watercolour;
inscribed and dated lower left: *Jerusalem 25-26 April / 1858*,
numbered lower left: (99), and inscribed elsewhere with colour
notes
214 by 320 mm

PROVENANCE

With the Fine Art Society, London, 1973;
private collection, London
with Guy Peppiatt Fine Art, London, by 2008,
by whom sold to the present owner

CATALOGUE NOTE

Lear had long wanted to see Jerusalem and although he made plans to make the journey there in both 1849 and 1854, it was not until the end of March 1858 that he finally reached the great city. Easter that year was on 4 April and, although he wrote enthusiastically about what he saw - 'every step brings fresh beauty to the city' - he found the crowds oppressive.¹ As a result, on 2 April he decided to set off for Petra, via Hebron, with the intention of returning to Jerusalem at a later date. Indeed, he was back in the city by 20 April and was to remain there for almost two weeks creating on-the-spot drawings such as the present lot.

¹ V. Noakes, *Edward Lear 1812-1888*, London 1985, p. 149

CONDITION REPORT

Although this drawing remains easily readable and the pen and ink close to its original hue, the paper has darkened a little and the watercolour pigments have softened. Close inspect reveals that the extreme edges are slightly lighter in tone than the main body of the work. There are two small paper losses at the extreme upper edge. The sheet is not laid down.

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Master Works on Paper from Five Centuries

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Property of a gentleman

193

Giuseppe Fossati

Panorama of Constantinople from a Minaret of Haghia Sofia

Estimate:150,000 - 200,000 GBP

⌘ VAT reduced rate

DESCRIPTION

Property of a gentleman

Giuseppe Fossati

(Ticino 1822 - 1891)

Panorama of Constantinople from a Minaret of Hagia Sofia

Watercolour on joined sheets

270 by 1435 mm

PROVENANCE

The estate of the artist,

thence by descent in the Fossati family until at least 1937

(based on an inscription on the reverse by Sandra Fossati, dated *Torino 24 ottobre 1937*);

Tito Lacchia (apreminent architectural historian of the inter-war period), Rome by *circa* 1937,

from whose descendants acquired by the present owner

LITERATURE

T. Lacchia, *I Fossati Architetti del Sultano di Turchia*, Edizione del giornale di politica e letteratura Roma, Rome, 1943, pp. 23-25 and 60-61

CONDITION REPORT

For further information on the condition of this lot

please contact adina.mukhamejan@sothebys.com

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Drawn to Life – Works on Paper from a Distinguished Private Collection

194

David Cox, R.W.S.

A farmer near the banks of an estuary

Estimate: 6,000 - 8,000 GBP

DESCRIPTION

Drawn to Life – Works on Paper from a Distinguished Private Collection

David Cox R.W.S.
(Birmingham 1783–1859)
A farmer near the banks of an estuary

Watercolour over traces of pencil, heightened with touches of scratching out
223 by 152 mm

PROVENANCE

With Christopher Powney, London, by 1966,
by whom sold in 1966 to Walter Brandt (1902-1978),
by family descent until,
their sale, London, Sotheby's, 8 July 2011, lot 271,
where acquired by the present owner (£17,500)

CATALOGUE NOTE

David Cox was one of the most celebrated landscape painters working in Britain in the first half of the 19th century. Although a master of capturing the weather effects on rural landscapes, his pictures were very often populated by figures. Indeed, in preparation for 'exhibition standard' watercolours, Cox would create rapidly executed studies, taken directly from the life, of people that interested him. The present work is unusual, for it has been worked up to a particularly high state of finish and it shows the principal subject - the farmer - firmly in the foreground. Cox achieves a superb sense of light and atmosphere here, qualities that are heightened thanks to the watercolour's fine state of preservation.

CONDITION REPORT

This watercolour has been well preserved. The colours have remained strong and fresh. At each of the four corners of the sheet there are small and skilful areas for restoration. Associated with these are small areas of pigment loss. The sheet has not been laid down.

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Master Works on Paper from Five Centuries

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Property of a lady

195

James Holland, O.W.S.

A canal in Venice

Estimate: 5,000 - 7,000 GBP

DESCRIPTION

Property of a lady

James Holland, OWS
(Burslem, Stoke-on-Trent 1799 - 1870 London)
A canal in Venice

Watercolour and bodycolour, heightened with touches of gum arabic
285 by 201 mm

PROVENANCE

With Appleby Brothers, London, by 1961;
with Spink & Son, London,
where acquired by the father of the present owner

EXHIBITION

London, Appleby Brothers, *Spring Exhibition*, 1961,
unnumbered

CATALOGUE NOTE

In 1819 Holland, who was born in Staffordshire, moved to London where he began to paint landscapes and advertise himself as a drawing teacher. In 1831 he went abroad for the first time and while in Paris he fell under the spell of the work of the recently deceased Anglo-French painter, Richard Parkes Bonington (1802-1828). In 1835, the same year that he was elected Associate of the Old Water-Colour Society, Holland travelled to Venice. He would continue to be inspired by that great city for the remainder of his life.

CONDITION REPORT

This work is in good condition, with strong colour. It is laid down.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property From The Louis-Dreyfus Family Collections

196

Adolph von Menzel

The Side of a Mountain Farmhouse

Estimate: 8,000 - 12,000 GBP

† VAT reduced rate

DESCRIPTION

Property From The Louis-Dreyfus Family Collections

Adolph von Menzel
(Breslau 1815 - 1905 Berlin)
The Side of a Mountain Farmhouse

Carpenter's pencil with stumping;
signed with initials, lower left: A.M.
127 by 201 mm

PROVENANCE

Robert Scholtz, Budapest (L.2241),
his sale, Stuttgart, H.G. Gutekunst, 10-13 May 1911, lot 848;
with La Tâche Fine Art, Vaduz, Liechtenstein, by 2007,
William Louis-Dreyfus, Mount Kisco, New York (acquired from
the above in 2007),
The Louis-Dreyfus Family Collections (by descent from the
above in 2016)

EXHIBITION

Hamburg, Le Claire Kunst, 'A World caught with the eye and
held by the pencil': Drawings by Adolph Menzel, 2019, Stephen
Ongpin Fine Art, no. 35

CATALOGUE NOTE

This finely preserved and beautifully atmospheric sheet
is a characteristic example of the drawings Menzel made
in the 1880s while on summer trips to Switzerland and
the South Tyrol. Often depicting rustic alpine
farmhouses, barns, bridges and footways, the artist was,
as is so clearly evident in the present work, attracted by
the unprepossessing qualities of these rustic structures.

CONDITION REPORT

Hinged at the four corners.
Paper very slightly buckled. The media strong and paper
in good condition.
Sold mounted and in a modern wooden frame.

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assessing the condition of the lot, it is for guidance
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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property From The Louis-Dreyfus Family Collections

197

Adolph von Menzel

Studies of a Man Wearing a Hat and Coat and Bending Forward

Estimate:8,000 - 12,000 GBP

⚡ VAT reduced rate

DESCRIPTION

Property From The Louis-Dreyfus Family Collections

Adolph von Menzel

(Breslau 1815 - 1905 Berlin)

Studies of a Man Wearing a Hat and Coat and Bending Forward

Charcoal and black chalk with stumping;

signed with initials, lower right: A.M.

211 by 121 mm

Executed circa 1871

PROVENANCE

Sale, London, Sotheby's, 29 November 1979, lot 86;
sale, Berlin, Galerie Bassenge, 26 May 2006, lot 5729,
William Louis-Dreyfus, Mount Kisco, New York (acquired from
the above in 2006),

The Louis-Dreyfus Family Collections (by descent from the
above in 2016)

EXHIBITION

Hamburg, Le Claire Kunst, 'A World caught with the eye and
held by the pencil': Drawings by Adolph Menzel, 2019, Stephen
Ongpin Fine Art, no. 13

CONDITION REPORT

Hinged at the four corners.

Paper in good condition and media strong.

Sold mounted and in a 19th century frame.

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assessing the condition of the lot, it is for guidance
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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



198

Adolphe Félix Cals

The artist in his studio, seated smoking a pipe

Estimate: 6,000 - 8,000 GBP

DESCRIPTION

Adolphe Félix Cals
(Paris 1810 - 1880 Honfleur)
The artist in his studio, seated smoking a pipe

Oil on paper, laid down on canvas;
signed and dated, upper right: Cals 1847
109 by 170 mm

PROVENANCE

Paul Ratouis de Limay, Paris;
Sale, Paris, Piasa, 22 March 2002, lot 126 (€22,000)

CATALOGUE NOTE

This delightful image of the artist relaxing in his studio was painted the year after he first received critical acclaim, after exhibiting at the Salon of 1846.

CONDITION REPORT

Light diagonal crack to paint surface towards left, but overall condition otherwise very good.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Drawn to Life – Works on Paper from a Distinguished Private Collection

199

Jean-Baptiste-Camille Corot

Study of Trees by a Country Lane leading to a Tower

Estimate: 7,000 - 9,000 GBP

DESCRIPTION

Drawn to Life – Works on Paper from a Distinguished Private Collection

Jean-Baptiste-Camille Corot

(Paris 1796 - 1875)

Study of Trees by a Country Lane leading to a Tower

Charcoal;

signed in charcoal, lower left: COROT

236 by 160 mm

PROVENANCE

Sale, New York, Sotheby's, 28 January 2011, lot 153;
with Jean-Luc Baroni Ltd., London,
from whom acquired by the present owner on 13 December
2011

CONDITION REPORT

Laid down and attached to the mount with two hinges at the top.

Some slight foxing visible in the area of the sky.

Small stains, not very noticeable, near the upper part of the branches of the tree. A slight discoloration on the upper edge.

Sold mounted and in a wooden frame.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



Property From The Louis-Dreyfus Family Collections

200

Adolph von Menzel

Two Studies of a Right Arm and Hand Holding a Glass

Estimate: 5,000 - 7,000 GBP

† VAT reduced rate

DESCRIPTION

Property From The Louis-Dreyfus Family Collections

Adolph von Menzel

(Breslau 1815 - 1905 Berlin)

Two Studies of a Right Arm and Hand Holding a Glass

Carpenter's pencil with stumping;

signed with initials and dated, lower right: A.M. / 90

127 by 206 mm

Executed in 1890

PROVENANCE

Sale, Berlin, Galerie Bassenge, 2 December 1995, lot 5862;

Wolfgang Ratjen, Munich;

David Lachenmann, Munich;

Katrin Bellinger, Munich;

with Flavia Ormond Fine Arts Ltd., London and New York, *Old Master Drawings*, 1999, no. 22,

Charles Ryskamp, New York (acquired from the above in 1999),

William Louis-Dreyfus, Mount Kisco, New York (acquired from the above in 2008),

The Louis-Dreyfus Family Collections (by descent from the above in 2016)

EXHIBITION

New York, The Pierpont Morgan Library, *The World Observed:*

Five Centuries of Drawings from the Collection of Charles

Ryskamp, 2001, no. 103;

Hamburg, Le Claire Kunst, 'A World caught with the eye and held by the pencil': *Drawings by Adolph Menzel*, 2019, Stephen Ongpin Fine Art, no. 34

LITERATURE

W. Griswold et al., *The World Observed: Five Centuries of Drawings from the Collection of Charles Ryskamp*, exhib. cat., New York, The Pierpont Morgan Library, 2001, p. 115, no. 103, reproduced

CATALOGUE NOTE

Menzel's aptitude and dexterity as a draughtsman is effortlessly captured in this spirited sketch, previously in the collection of the late American museum director and taste maker, Charles Ryskamp. Though the studies remain unrelated to any finished work in Menzel's surviving *oeuvre* they can be tentatively associated with a drawing previously on the German art market, depicting two women, one of whom holds a glass in an almost identical manner.¹

¹Sale, Berlin, Galerie Bassenge, 1 June 2018, lot 6715

CONDITION REPORT

Only hinged in two places at the top.

Some very slight staining at the top and very slight foxing, especially to the left side, not very noticeable. Sold mounted and in a modern gilded frame.

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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



201

Paul-César Helleu

A Young Girl Looking Up to the Left: Illustration for "Fermez les rideaux" from Chansons simplettes pour les petits enfants

Estimate: 7,000 - 9,000 GBP

† VAT reduced rate

DESCRIPTION

Paul-César Helleu
(Vannes 1859-1927 Paris)
A Young Girl Looking Up to the Left: Illustration for "Fermez les rideaux" from Chansons simplettes pour les petits enfants

Black, red and white chalks on buff paper;
signed in black chalk, lower right: *Helleu*
763 by 565 mm

PROVENANCE

Private collection, France;
sale, Paris, Christie's, 24 March 2021, lot 121.

LITERATURE

L. F.-F. Goyau, *Chansons simplettes pour les petits enfants*, Paris 1906;
R. de Montesquiou, *Paul Helleu: Peintre et Graveur*, Paris 1913, p. 91;
F. de Watrigant, *Paul-César Helleu*, Paris 2014, p. 77, reproduced

CATALOGUE NOTE

This large sheet is one of a handful of drawings used as illustrations to *Chansons simplettes pour les petits enfants* ('Simple Songs for Small Children'), a book of nine songs or 'little poems' published by Lucie Félix-Faure-Goyau in 1906, containing seven full-page illustrations of young girls drawn in *trois crayons* by Helleu. In the book, this drawing accompanied the song *Fermez les rideaux* ('Close the Curtains'). As Robert de Montesquiou noted, in his 1913 monograph on Helleu, '*Fermez les Rideaux*...is a small masterpiece. In the evening, at her window, the child invincibly turns her eyes to the darkness that both attracts her and terrifies her, for... 'At the top of the curtains is a heart. This dread black heart against pink curtains is terrifying...Between the curtains lo' how night peers in like a prisoner from his cell.''¹

The model for the present sheet may have been the artist's elder daughter Ellen, born in 1887. Two other drawings by Helleu for the *Chansons simplettes pour les petits enfants* are illustrated in a recent monograph on the artist².

¹De Montesquiou, *op. cit.*, p.91

²Watrigant, *op. cit.*, p.77

CONDITION REPORT

For further information on the condition of this lot please contact adina.mukhamejan@sothebys.com
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Master Works on Paper from Five Centuries

London | 02 Jul 2025 | 11:30 AM CEST



202

Henry Moore, R.A.

Four reclining figures

Estimate: 25,000 - 35,000 GBP

⊕ Artist's Resale Right

DESCRIPTION

Henry Moore, R.A.
(Castleford 1898 - 1986 Perry Green, Hertfordshire)
Four reclining figures

Watercolour, wax crayon, chinagraph and pencil;
signed and dated lower left: *Moore / 80*.
252 by 353 mm

PROVENANCE

The Raymond Spencer Company;
Jeffrey Loria (b. 1940), New York;
sale, London, Christie's, 22 June 2006, lot 511,
where acquired by the present owner

LITERATURE

A. Garrould (ed.), *Henry Moore, Complete Drawings 1977-81*,
vol. V, London 1994, p. 106, nos. AG 80.115 and HMF80-65

CATALOGUE NOTE

Henry Moore, world famous for his sculpture, was a dedicated draughtsman who considered drawing to be an important element of his artistic output. Perhaps as a result of this, Moore's drawings have a timeless character and quality. The present sheet, which dates to 1980, sees him return to the theme of the reclining nude and reemphasises his interest in antiquity and classical sculpture.

CONDITION REPORT

This work is generally well preserved, with strong colour. In the top left and right corners there are the remnants of old adhesive, this can only be seen on close inspection. The paper does not lie entirely flat on the mount and there are tiny losses visible along the extreme top edge. The work is not laid down.

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